

# SEVEN DAYS

NEED  
WORK?

160 jobs in  
the Classifieds



**ESCALATING ED** PAGE 16  
STV's rising school budget



**DOLLAR SCORES** PAGE 32  
How fundraisers get to "yes"



**MONEY TALKS** PAGE 38  
Learning financial literacy



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Dinner  
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# SEVEN DAYS

DOLLAR MONTHLY

## EDITORIAL AND SUBSCRIPTION

10 WEEKLY PUBLICATIONS

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# 7 Feedback

READER REACTION TO RECENT ARTICLES

## WETLANDS NEEDED

[See "Vermont's Run-Down Project Lake Seven or Drop in the Bucket?" March 25]  
I find it ironic that as I'm making my way to place man barrels around my house in order to help protect the environment, my town is planning to place a large storm-water outfall area on the other end of the property. In the past, storm water was filtered by these mystical places called marshes, swamps, and wetlands – nature's own vibrant man gardens. We need some wetlands in order to have less pollution in the lake and increased habitat for local wildlife. Private citizens can help in the effort, but municipalities need to find ways to reduce the enormous flow of storm water into the lake from roads and development.

## WRITING ABOUT RELIGION

I wanted to extend my thanks and congratulations to Seven Days for publishing a clear, fair and informative piece on the state of various religious outlooks in Vermont ("Are You There, God? It's Me, Vermont," March 25). In fact, this piece is my cyn was just the latest in a string of great stories the Seven Days staff has done on the subject recently – including one on this humble letter writer ("Father to Be," August 28, 2012).

I got the sense that everyone in Vermont is cognizant of the religious current pulsing through even the most secular of streets, but that they either aren't inclined, or are confused as to how best to address the topic.

To my judgment, you've gone down the best route for understanding something asiling, listening and observing – all skills I picked up in the religious studies department of my alma mater, St. Michael's College, for shedding the proverbial light on a topic that always seems to permeate our society.



Wendy Simpers  
COLLECTOR'S E

## TIM NEWCOMBS



WANT – I THOUGHT  
THOSE GUYS WERE  
ON THE SAME TEAM!

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and culture, but which people seem so skittish to cross.

Brother Michael Carter  
BLAUINGTON

#### CLOSER LOOK AT LEAHY

Mixing in *Seven Days'* feature article on Bernanke, Leidy is the obvious fact that Leidy is one of the key people responsible for the present economic collapse and financial crisis ("Bernanke Rules," March 20). Yes, Leidy's sponsorship of commodities deregulation with the 1987 Law. Leidy had opened the floodgates for a speculative bubble to grow in the quadrillions of dollars, based upon gambling on fiat coupled with an unmitigated creation of worthless derivatives, all by the 1 percent. Leidy's real contribution

Of course Leaky will put on a good "fearse show" to give the majority of voters something to feel sorry about. Like his endorsement of President Obama, who has done a fine job of giving us more war, more police state, more irresponsible efforts and austerity economies against the American people, as the lies of 9/11 continue to go unquestioned by those under oath.

Perhaps the senator might seek to rectify his responsibility for the present crisis by actively advocating a return of *class struggle*, the closure of toxic derivatives trades and the commodities controls, as well as making a strong case that any administration that disregards the Constitution and bill of rights should be impeached.

Bruce Marshall  
REVIEWS

## NOT A LEAFY FAN

I have never been a fan of Sen. Limby ["Sensory Deaf," March 26]. He has always been a Democrat first and an American second. Vermonters have always given him the vote. He was swept in with the Kennedy thing in the '60s, so were others, such as Phil Bluff. With the influx of out-of-staters, they have brought their brand of politics with them. Look what they have done in Vermont. We are California-like. Enough said.

Richard Roberts  
S. 10.30.1991FRA

### CORRECTION

The name of a Hebrew prophet was misspelled in the "Judahism" portion of last week's cover story, "Are You There, God? It's Me, Veronika." What Oshun Zedek identifies as the "Shema" is also known as the "Shema" and even "Shema" — but not Schema, as we called it.

SAME OLD, SAME OLD

**Is There Test: The Lighthouse Restaurant and Lounge, March 6.** Given all the exciting new things happening on the Vermont restaurant scene, does it best serve your readership to write a lengthy review of a place whose menu and ethos seem to have been dropped intact from the 1970s? Scared yellowish trout? Solid bar? What's next week — Applebee's? Buffalo Wild Wings?

Charles Hays  
@chhays

## SEVEN DAYS MADE MY TRIP

My boss sent me to Vermont for two weeks' training. I thought it would be dull and dreary. Can't do much about the weather, yet my stay was emotional, in part because I've enjoyed three issues of your newspaper. Each creativity and great writing! No wonder people won't allow it! Did someone Miss the Memo on Future List of funded magazines? (December 5) Everyone should be so rewarded.

**Head: Chadbourne**  
**MANCHESTER, MASS.**

### WHERE'S THE SCIENCE?

The anti-science Left assembles the anti-science Right. ("Who's Trying to Kill the GMOs?," February 27). But instead of peddling myths about climate change, the Left peddles myths about the safety of genetically modified crops. There is no scientific debate on either subject.

This century, humanity needs to increase food production by 70 percent. But the reaction from some of us — the richest people in history, who have never known a day of hunger in our lives — is a demand to stop using technology in agriculture. While GM crops are here to stay, lawsuits and rich-world lobbyists can increase the costs to develop them, hurting the poor.

The curious mantra of the anti-GM movement seems to be "no famine in modern times was caused by lack of food." Even if this strange statement were true,

PLATE 10. 100

## SAY SOMETHING!

Seven Steps starts by guiding you through and then lists the feedback you need.

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Seven Days reserves the right to edit for accuracy and length.

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- [feedback@sevendaysvt.com](mailto:feedback@sevendaysvt.com)
- Seven Days, P.O. Box 1854  
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week

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Just \$1 provides 3 meals  
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## special events

**D**inner comes first  
at this Restaurant  
Week-eve kick-off  
battle where pastry  
chefs from every  
corner of the state  
compete and feed the

feast. Scores from celebrity judges — Ben & Jerry's co-founder Ben Cohen, "Next Great Baker" runner-up Gretel Ann Fischer and Vermont drag legend Amber LeMay — and votes from you decide the winner of Vermont Restaurant Week's Signature Street.

Wednesday, April 24, 7-10 p.m., Higher Ground and Ballroom, 80 Burlington  
Tickets: \$15 table, \$20 (includes non-alcoholic drink) (also credit card not in use)

Find names, events and contact info at  
[vermontrestaurantweek.com](http://vermontrestaurantweek.com)



## FOODIE FLICK: JIRO DREAMS & SUSHI

Monday, April 23, Closed & later  
from 7 p.m. to 9 p.m., Friday 9  
Chimes, 60 Burlington, \$250

To some, sushi is just rice-balls.  
To Jiro Ono, it's a life's work.  
This film examines the relentless  
pursuit of perfection that  
has made Ono's 10-seat Tokyo  
restaurant Jiro Sushiko a star  
and foodie shrine, including chef



Joel Robuchon. Like Robuchon,  
sushi is a way to learn your craft  
and your taste buds. The pioneering  
culinary hero features sushi  
outside: 27V venue, Shogun  
Bistro and Vermont White Table.

## CULINARY PUB QUIZ

Tuesday, April 24, 6:30-8 p.m.,  
Morris's, Burlington, \$5 cover

Champion bar games in bars is  
one of the best ways to bond  
with friends and family. Join  
the fun at Morris's. The top team  
wins a \$500 gift card to Morris's.  
Sushi, beer, and more.  
Prizes given at the Vermont  
Restaurant Week awards by  
April 30.

## SALON: THE REAL COST OF LOCAL FOOD

Wednesday, May 1, 5-8 p.m.,  
Storrs Erickson, Burlington,  
\$2 donation

Vermont may be an epicenter  
for those who value organic, local  
foods and restaurants still  
struggle with the challenges of  
getting fresh, local food onto  
your plate. Join us for a  
discussion with the experts  
from the Vermont Restaurant  
Week. Join us for a discussion  
with the experts from the Vermont  
Restaurant Week. Join us for a  
discussion with the experts from  
the Vermont Restaurant Week.

Produce and Vermont Butler  
and Cheese Creamery co-  
founder Alison Koster. Join  
us for a discussion with the  
experts from the Vermont  
Restaurant Week.

## CHILLOCARE PARENTS' NIGHT OUT

Friday, May 4, 6:00 p.m.  
to 10:00 p.m., May 4, 3:30 p.m.  
to 10:00 p.m.

Children for kids ages 2-12 at  
the Greater Burlington YWCA.  
Reservations required.  
802-662-2222

## SALSA SATURDAY

Saturday, May 6, 4:30-7 p.m.,  
Red Square, Burlington,  
\$5 donation

Second and great first event  
Week adventures with the  
"Cantina de Mayo" Salsa  
Dancing a long road to salsa  
competition, salsa dance lessons  
and salsa tunes by DJ Maria  
Ceballos. Examples include:  
Vermont Butler and Cheese,  
Vermont White Table and  
salsa, salsa, salsa.

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# the MAGNIFICENT

# 7

MUST SEE, MUST DO THIS WEEK  
COMPILED BY COURTNEY CORR

## 1 SATURDAY 06 IN GOOD COMPANY

What happens when an award-winning cellist brings her equally talented pals onto the stage? You get **Sophie Sheu & Friends**, an opportunity for the acclaimed musician to showcase the skills of violinist Frank Huang, violist Roger Tagging and pianist Pei-fao Wang. In a testament to their collaborative strength, the virtuosos perform selections from Beethoven, Brahms and Mahler.

SEE CALENDAR LISTING ON PAGE 37

## 2 TUESDAY 09 & WEDNESDAY 10 HIGH TIDE

It's commonplace these days to swirl stories about global warming's effect on the weather. But for Maldives President Mohamed Nasheed, the issue is personal: Higher temps threaten the existence of his entire country. Part of the **Community Cinema Series**, Jon Shenk's 2011 documentary *The Island President* follows Nasheed's fight to protect his nation from rising sea levels.

SEE CALENDAR LISTING ON PAGE 36

## 3 SATURDAY 06 Stand-out Stanzas

Why do we love to read so many and immerse ourselves in the vibrant literary scene of "OFF the Page" the third event in a series dedicated to the city's arts. In this edition, the guest is poet. Burlington poet Ben Klevor discusses the creative process, left no his biennial journal *The Taken*. Joining him Michelle Gennepoulos an interactive author and Tessa Pfeiffer Klevor reads her work and music of her own.

SEE CALENDAR LISTING ON PAGE 37

## 4 THURSDAY 04 Getting Acquainted

Joining is particularly here, and with it comes the return of the **SEASIDE Stanzas**. At its celebration of the city's literary community and arts, Seaside Stanzas joins with Chapman College's Seaside at Seaside Center — a biannual art and arts festival. High tech student collaboration on with local organizations. Learn more about the program and people with the Vermont Museum, who will demonstrate organic creativity.

SEE CALENDAR LISTING ON PAGE 37

## 5 WEDNESDAY 03 On the Wall

Artists, composers of years past might imagine the canvas. Now it's again, artist, dancer and acoustic. Artists, those artists are featured in the **Midwest Festival of Contemporary Music**, a biennial festival of 2013 works from the era of hand printed music and vinyl. The festival will feature art at Burlington's Seaside Stanzas, where a DJ will play a mix of modern music in the pattern of day, night and such as Modern Music, Punk and Indie.

SEE ART LISTING ON PAGE 70

## 6 THURSDAY 04 Taking Flight

The indie folk rock duo **Brown Bird** is known for its evocative songs, driving rock drum and bass, as well as with accompanying airtight bass, on its minimalist soundscapes. In 2011, the duo's first EP, *Flight*, was released. In 2012, the duo's second EP, *Flight*, was released. In 2013, the duo's third EP, *Flight*, was released. In 2014, the duo's fourth EP, *Flight*, was released. In 2015, the duo's fifth EP, *Flight*, was released. In 2016, the duo's sixth EP, *Flight*, was released. In 2017, the duo's seventh EP, *Flight*, was released. In 2018, the duo's eighth EP, *Flight*, was released. In 2019, the duo's ninth EP, *Flight*, was released. In 2020, the duo's tenth EP, *Flight*, was released. In 2021, the duo's eleventh EP, *Flight*, was released. In 2022, the duo's twelfth EP, *Flight*, was released. In 2023, the duo's thirteenth EP, *Flight*, was released. In 2024, the duo's fourteenth EP, *Flight*, was released. In 2025, the duo's fifteenth EP, *Flight*, was released. In 2026, the duo's sixteenth EP, *Flight*, was released. In 2027, the duo's seventeenth EP, *Flight*, was released. In 2028, the duo's eighteenth EP, *Flight*, was released. In 2029, the duo's nineteenth EP, *Flight*, was released. In 2030, the duo's twentieth EP, *Flight*, was released. In 2031, the duo's twenty-first EP, *Flight*, was released. In 2032, the duo's twenty-second EP, *Flight*, was released. In 2033, the duo's twenty-third EP, *Flight*, was released. In 2034, the duo's twenty-fourth EP, *Flight*, was released. In 2035, the duo's twenty-fifth EP, *Flight*, was released. In 2036, the duo's twenty-sixth EP, *Flight*, was released. In 2037, the duo's twenty-seventh EP, *Flight*, was released. In 2038, the duo's twenty-eighth EP, *Flight*, was released. In 2039, the duo's twenty-ninth EP, *Flight*, was released. In 2040, the duo's thirtieth EP, *Flight*, was released. In 2041, the duo's thirty-first EP, *Flight*, was released. 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"I don't think by banning corporate donations, we are solving the problem," explained Lyons, who last year raised \$350 from corporations and another \$350 from political-action committees and unions. "The real problem we're not solving is the problem of PACs and the problem of general corporate influence on democracy overall."

High.

"I think it's probably a very good idea to ban corporate donations in our state," Lyons elaborated, sort of. "I just did not vote for that proposed amendment."

Say what?

"It didn't feel like the right thing to do at that time," she said.

But in the future she could vote for such an amendment?

"Oh yeah, I could vote for that in the future."

Um, OK.

## Overreach?

The Vermont House hasn't exactly renounced Gov. **PETER DOWNS** a pro-life this week, but last week it adopted a so-called version of his proposed welfare reform.

Shumlin has been seeking to limit temporary cash benefits for struggling families — known as the Reach Up program — to three years, with an additional two years possible after benefits for time assistance. Currently there is no time limit.

As seen on Shumlin's own record, his proposed, liberal legislators pushed back against the proposal. They argued that the state should focus on eliminating barriers to work rather than needlessly punish the needy.

But after a pitched debate in committee and on the House floor last Thursday, a majority of Democrats and Republicans agreed to limit some Reach Up benefits to five years, with exceptions in certain cases.

In outlying argument for the cap, the Shumlin administration said it was necessary to invest an additional \$17 million in childcare subsidies to eliminate one of the biggest barriers to employment. Doing so without the other simply wouldn't work, Shumlin argued.

"If the state's only providing a time limit, yeah, that's going to be bad," House Services Secretary **DAVID NADE** conceded in February. "What we're trying to say is there's a way to do it that is very supportive of the individuals who reach out and cross beyond the time limit. That's why we elaborate what's proposed as essential."

But here's the rub: The House chose not to fully fund the governor's \$17 million childcare plan. Instead, it appropriated a paltry \$3 million.

Adopting Shumlin's own logic, which is disputed by low-income advocates. After the Reach Up cap decision, it failed to vote on the full childcare subsidy increase?

"The way the House laid passed a very problematic, but that's a third of the process," Barine said this week, saying that the Senate and governor could put two

back the \$17 million. "So that's my next-best guess right now as secretary, to advocate for that proposal in the Senate."

But if, at the end of the day, the legislators don't pass up the cash, will the administration still back its support for the Reach Up cap? After all, even they say you can't do one without the other.

"That's a decision for the governor to make, and I'm not able to answer that," Barine said.

So we asked the governor — or, at least, spokeswoman **KEE KERN**.

"While the governor appreciated the House taking a step toward getting people off Reach Up, he was disappointed they didn't do more to fix the disincentive to work for those in Reach Up by increasing benefits available for parents who need childcare or will lose money otherwise," Allen said. "We look forward to working with the Senate on this package of legislation."

Doesn't sound like an answer to us.

## Hey Girl

Speaking of Shumlin, the governor spent Monday and Tuesday hanging out in New York City with **BARACK OBAMA** and **JOAN MARCUS**.

Well, kind of.

Shumlin was in the city on business with the Democratic Governors Association, the partisan group of governors to which he was recently elected chairman.

What kind of business?

Shumlin's state office directed press inquiries to the DGA, whose spokeswoman, **DAVID KAMMER**, would only say this: "Gov. Shumlin is in New York for his press, policy planning and Section meetings."

Repeated buzzing elicited no further details about which high-profile DGA donors Shumlin was schmoozing during his Empire State "business meetings."

But some high-tech goings-on revealed at least a couple stops on his media tour. Seems the governor chatted up former Obama adviser David Axelrod Tuesday morning on the set of MSNBC's "Morning Joe."

And he sat down Monday with reporters and editors from BuzzFeed, the online entertainment site best known for its tasteless cat photos. During Shumlin's state visit to the outfit's Manhattan office, BuzzFeed reporter **ANDREW KATZBERG** tweeted a photo of the governor gaily posing with a full-size cardboard cutout of Gollum.

Shumlin had a bag gone on his face, but didn't look very nervous — not to mention drowsy. ☺

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# Lawmakers Look to Crack Down on "Current-Use" Abuse

BY KATHRYN FLAGG

Is the state's "current-use" program a tax break for rich property owners or a crucial safeguard to prevent Vermont from becoming one big suburb?

It depends on who is assessing the state program that reduces taxes for some landowners of ag and forestlands by an average 30 percent.

But many Vermonters agree it's due for an update, and that's the goal behind H.236, a House bill passed last Friday that is now on course to the Senate.

Enacted in 1979, current use — formally known as use value appraisal — gives property owners lucrative tax breaks to keep land undeveloped. As its name implies, eligible landowners using property for agriculture or forestry are taxed on the value of their land as it's currently being used, rather than the much higher potential value if the land were to be developed.

Critics complain that developers can game the system to reap short-term tax benefits and develop land later on, null those little savings once a landowner is enrolled in the program. They also note the policy is costly — the state is obligated to reimburse towns a total of \$24.3 million in lost municipal tax revenues for tax year 2012 — and that average taxpayers are paying for it. The price tag for current use has increased 8 percent per year, on average, over the past decade.

Supporters such as Rep. Alison Clarkson (D-Woodstock) call current use the most important conservation program in Vermont. More than a third of the state's land is enrolled in the program — more than 17 million acres of forestland and 100,000 acres of farmland.

"If it had been taxed on its market value and not on its use value, we would not have the same landscape that we have today. Because the economic pressures would have driven them all into subdivisions and development," says Clarkson, the lead sponsor of H.236.

But as it stands now, the penalties are so low that would-be developers can enroll in current use, enjoy the resulting tax breaks and still come out ahead when they turn around and subdivide or develop their land. In some cases the break alone, paid for at that taxpayer's less than a year. Critics call the practice "parking" land in current use.



Clarkson's bill proposes a tiered system of penalties. The penalties would be higher than they are now in most cases, but the system would also reward landowners with lower penalties the longer they keep their land undeveloped.

"Even people who don't like current use should be pleased about this," Clarkson says, "because it's more money coming back to taxpayers." H.236 marks the third attempt to reform the current use program in recent years. Then-governor Jon Douglas voted a bill in 2010 that would have increased penalties, and a second attempt subsequently stalled out for a year and a half in the Senate Finance Committee.

Indeed, plenty of Vermonters dislike current use. Some are upset that there's no income stability in the program, meaning wealthy landowners who could afford to pay higher taxes benefit from generous breaks. Others complain about landowners who enjoy the tax reduction while mindlessly pouring their land to prohibit hunting and recreation.

"Then we can't even use the land,

which many times has been used for decades," says Mary O'Brien, a selectboard member in Hartland. "People who don't understand or respect that tradition have the money to buy huge tracts of land and use the rest of us to pay their share."

Current use was a hot topic on Town Meeting Day in Hartland last month. Every year the town publishes an annual report with a list of property owners who are enrolled in the program, in a small town like Hartland, the list always generates a lot of interest.

Hartland's town of 1,000 says she's concerned about the potential for fraud or abuse. When the self-described "fire-lender" moved to Vermont 37 years ago, an adjoining property owner had 30 acres of forestland enrolled in current use.

"They were having it brush-hogged," says Lawson. "They're not as big as Mom. Mom's body here called the state, and they said they don't have the time to go out and check on everybody."

Bill Johnson, the director of property

valuation and review at the Vermont Department of Taxes, concedes that while forestland enrolled in the program should meet a rigorous forest management plan, the ag side of current use is largely unwatched in "good faith."

"We only have three people doing this," he says, referring to the small staff in the current-use division, "and they can't go running around looking at millions of acres."

Running from her hat, Hartland's Lawson lists a couple of large properties receiving notably large discounts, including a \$400,000 reduction in property value assessment for Gold Hill Colony.

Another property owner — VTel CEO and president Michel Gagné — has 360 acres enrolled in the program, working with Cornell and the University of Vermont, he's planting new, high-impact conifer saplings for a timberland. That lowered the taxable value of his land, which does not include any buildings, by \$700,000. His annual property tax bill comes to roughly \$300, according to a December 2011 report in the Valley News.

O'Brien, who runs sheep and chickens on 10 acres in Hartland, feels that's deeply unfair. Her property is too small to enroll in current use, which typically requires a minimum 25 acres in town. Her property tax bill is \$6000 a year — 17 times as much as a landowner with roughly 10 acres pays for the amount of land.

"The disparity, the gap, between that \$300 and my taxes — it's so vast that it's just impossible to ignore anymore," says O'Brien. "And there's no end in sight for us. We can't afford to buy another 25 acres of land and throw our land in current use."

Gagné says that his agricultural endeavors — which also include planting historic orchards modeled after the varieties favored by Thomas Jefferson — qualify him for the program. "I don't know if it's fair or not, but that's just the way it works," he says. "There's nothing that is different from my property than the other, say, 1000 farms in Vermont. — It's only equitable that they should be treated all alike."

All told, more than 10,000 acres in Hartland are enrolled in the program, resulting in a nearly \$41.2 million reduction in the town's grand list and \$793,687



# Will Burlington Ever Say No to Its Booming School Budget?

BY KVINI J. KELLEY

**O**n Town Meeting Day, Williston voters rejected a school budget that would have raised property taxes by 7 percent, with the "no" vote reportedly in response to a district plan to provide every fifth-and sixth-grader with an iPad. Voters in Milton and Colchester also defeated school budgets, sending school leaders back to the drawing board.

In all, 35 Vermont communities voted "no" on a school spending increase on March 5—a tiny percentage of the state's 270 districts but four times as many as turned down school budgets last year.

Burlington voters, meanwhile, approved a fiscal 2014 school budget that hikes spending by 5.1 percent and local education property taxes by an estimated 6.2 percent. That's slightly higher than statewide averages, but it comes just as Burlington's school tax increases have surpassed rates for Vermont as a whole, as well as vastly exceeding the overall U.S. inflation rate. Local education taxes in the Queen City have soared by 40 percent since 2006, while the consumer price index nudged upward by 9 percent during the same period.

Year after year, Queen City voters approve increases to the portion of the local property tax that funds the schools. Usually, the margin isn't even close. This year's school budget ballot item was approved by 57 percent of voters, while last year's drew a "yes" vote of nearly 85 percent.

"It's remarkable that we continue to approve school budgets, especially without adequate communication from the district about what we're getting for our money," observes Iyla Davidson, a union consultant who led three votes short of winning school board chairman Keith Willard on March 5. A former school principal in Boston who now works as a teacher at the Champlain College Center for Service and Civic Engagement, Davidson warns that the current spending trajectory is "not sustainable."

"In 2013," he says, "everything involving public finances has to be looked at more prudently, more thoughtfully."

The Burlington school district's budget for the coming fiscal year is close to \$45 million—56 million less than the combined total expenditures of all the other city departments. The biggest chunk of school spending—75 percent



Burlington School District building

— goes to teacher salaries and benefits, health care provisions for school district employees have been rising by about 10 percent a year. Second education is also a big budget item, costing about \$14 million—although special-of spending accounts for a smaller percentage of Burlington's school budget than it does in most other districts in Vermont.

Burlington has the highest rate of per-pupil spending in Chittenden County according to the simplest calculation: total expenditures divided by the number of full-time students

being educated in the district. But Superintendent Anne Colton notes that after factoring in the relative costs of educating disadvantaged students and English language learners, the city's per-pupil investment is average compared to those of seven other Chittenden County school systems. This comparison, which also shows Burlington's spending to be slightly below the statewide average, is the measurement included in the district's annual report.

Burlington voters have supported the city's investment in its pupils, says

Alvin Matson, the school board's leading finance expert, noting the district has "maintained a solid base of political capital" in consistently winning budget approvals. "But it could erode quickly," he adds, noting the heavy tax burden is borne by a small minority of Burlington residents.

"It's not equitable, the way it's shared now," Matson says.

More than half of Burlington households are renters, and tenants generally don't consent school-tax increases to ringfence. In addition, almost a quarter of Burlington's 2011 leased residential units qualified for rent rebates last year under a state program for households with annual incomes below \$47,000—farther insulating some renters from the effects of property tax hikes.

Among Burlington's 6,000 owner-occupied homes, more than half are eligible for reductions in their school property taxes based on income qualifications. That leaves about 3000 of the city's 35,150 households absorbing the full and direct impact of school tax increases. Owners of a home valued at \$308,500 will pay \$396 more school taxes this year than last—for a grand total of \$4412.

In the New North End, where the home ownership rate is high, voters always say no to the school budget, even though many have children in city schools. In the voter-heavy Old North End, voters always approve school budgets, often by margins better than 3-1.

"It's inevitably going to get to the point where homeowners start leaving Burlington because they can't afford the taxes," predicts City Councilor Paul Decelles, a Republican from Ward 2, which largely encompasses the New North End. Town Meeting Day results might be different, he suggests, if local-area educated tenants about the connection between rent hikes and school tax increases.

Decelles, whose daughter is a fourth-grader at C.P. Smith Elementary School, voted against the school budget last month, partly because "it isn't fair to a lot of homeowners." He adds that his daughter is getting "a good education" from teachers whose pay raises he does not view as excessive. Starting salaries for Burlington teachers—\$38,740 for the current school year—are the third





lowest in Chittenden County, after Mahan and Windsor.

Beverly and other critics suggest savings could be found outside the classroom — for example, from the district's plan to provide laptops or tablet computers to middle and high school students and their teachers at a projected annual cost of \$1.1 million. Starting in sixth grade, every Burlington pupil is scheduled to get a computer over the next three or four years, regardless of his or her ability to pay.

Could Burlington ever see a school-tax revolt?

It would not be unprecedented. In 2002, Queen City voters spurned school spending plans on three separate occasions, with the budget finally prevailing on a fourth vote. The main cause for resistance was discontentment over state school-funding formulas that were subsequently adjusted to ensure more equity for Burlington. Pillsbury notes the unpopularity of then-superintendent Donna Jenkins also played a part in the repeated budget defeats, Pillsbury adds.

Today, there is no organized opposition to Burlington school tax increases, regardless of their size. That's mystifying to Ben

Truman, a school board member for Ward 4 and longtime Democrat. "I can't explain it," Truman says, noting the city's penchant for activism and civic engagement. "Burlingtonians aren't generally shy about sharing their political opinions."

Truman himself says he has "no stomach for another large tax increase next year." The father of two Burlington-educated children says, "We've got to hold the line."

"They strike opponents upside anti-chin!" he adds. "And there's also a feeling that the school district will always get what it wants eventually. They'll just wear you down."

Rebutsals to speak out against school budgets may also stem from fears related to recent controversies involving race relations among students and teachers. Potential critics may worry that they will be accused of racism if they oppose

dollar amount of spending should be approved.

School officials say the budget increases are not profligate and are caused in part by the need to compensate for drops in federal, state and city funds. The district is facing another \$385,000 reduction from the federal cuts known as sequestration, Pillsbury notes. Even Burlington Telecom is drawing up school costs. The district will pay \$732,068 in interest in the coming fiscal year on \$2.3 million in debt service for bonds for capital improvements. That's \$120,156 more in interest payments than a year ago, due in part to the downgrade in the city's credit rating caused by the RT bailout.

But school officials say some of the biggest drivers of spending increases are costs associated with Burlington's high number of low-income students and non-native English speakers, along with an overall increase in the number of students.

Unlike almost every other school district in Vermont, Burlington has been experiencing an increase in student enrollment. It's risen 6.3 percent in the past

## LOCAL EDUCATION TAXES IN THE QUEEN CITY HAVE SOARED BY 40 PERCENT SINCE 2009, WHILE THE CONSUMER PRICE INDEX NUDGED UPWARD BY 9 PERCENT DURING THE SAME PERIOD.

Greg Roy, a New North End homeowner who often speaks out against school spending proposals at neighborhood meetings, suggests, "It's labor in Burlington to oppose the school budget." Proponents of higher spending routinely reply, "It's for the kids," Roy says.

school spending in a district with minority enrollment of 30 percent.

The wording of the annual referendums on school budgets also does not inform Burlington voters how much their taxes will increase if a "yes" side prevails. The ballot stem simply asks whether a listed

SCHOOL BUDGET 34 P.10

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# Back to Black: How Municipalities Recover After They've Been Embezzled

BY KEN PICARO

Last month, former *Algebra* Fire District treasurer Sherry Roebuck of Guilford started an 18-month sentence in a federal prison for stealing more than \$80,000 from her municipal employer. The prison term is only a part of Roebuck's punishment. After her release, she'll be on the hook for nearly \$90,000 in restitution for her crimes. The extra \$10,000 covers legal fees and other related expenses.

Assuming the 42-year-old felon manages to pay it back, the money won't go to the *Algebra* Fire District, which has already been reimbursed. It'll go to the Vermont League of Cities and Towns, which insures the towns of Guilford against crime and covered all other losses.

Vermont law requires that every municipality be insured for criminal and financial malfeasance. A recent rash of embezzlements prompted the law's expansion last year to cover any municipal official who receives or dispenses funds. VLCT now insures about 95 percent of Vermont's 330 cities, towns and other municipal entities, including water, fire and solid-waste districts, against everything from cause-plus accidents to worker's compensation claims to wrongful death suits filed after police shootings. In the wake of Tropical Storm Irene, VLCT shelled out more than \$10 million to fix flood-damaged municipal infrastructure. In the last few years, a spike in financial fraud has forced the nonprofit to pay out substantial claims.

Since 2003, the league's self-insurance plan has had at least five financial management totaling \$1.7 million, according to Kim Canning, VLCT's director of risk management services. Of that, VLCT paid out \$1.5 million to its member organizations for losses due to embezzlement or bookkeeping blunders that cost municipalities hundreds of thousands of dollars.

"We've designed to take hits like this," Canning says, just one year after Vermont topped a national list of worst states for white-collar fraud. He notes the league's insurance funds are on solid financial footing. "We don't like it, but that's what we've been hit."

Like most insurance, what a municipality pays for insurance is based on a complex formula that accounts for its population and claims history. These



with good "driving records" — i.e., few or no claims — are rewarded with lower premiums, while others, like the Hardwick Electric Department, are punished with higher premiums. In 2003, the publicly owned utility suffered the largest public embezzlement in Vermont history when its former chief treasurer Joyce Ballance pled guilty to bilking the utility out of \$1.6 million.

In 2010, before Ballance's crime was discovered, Hardwick Electric paid \$11.7 million for its crime coverage; today the utility is paying \$16.4. Though its insurance cost doubled, Canning notes that it's still "pretty low" relative to its coverage. Member-owned VLCT won't raise premiums on its members by more than 35 percent a year for a single claim, even when a major loss occurs, to help "take the sting out of it," he says.

But there's another kind of sting for Hardwick residents: The VLCT only covers up to \$500,000 in criminal damages. Losses that exceed that amount fall on the municipal entity and its taxpayers. Even when towns are fully covered for their losses, it can take years before that hefty check arrives.

Technically, Ballance still owes her former employer another \$1.1 million. In February, her husband agreed to move out of the house and leave behind valuables to help compensate the town for his wife's felony, according to an Associated Press report. U.S. Attorney Truman Griffin obtained the house and its contents are worth about \$90,000. Assuming it sells for that, Hardwick is still short \$250,000 — and it'll be a while before Ballance starts paying restitution to the town and VLCT.

Assuming the risks paid on the \$1.1 million, Canning notes, "We're not in line. But we're not holding our breath."

The sum total of the Ballance fraud is staggering. But at least its value has been established, when VLCT members are victimized, they have to account for every dollar taken, typically by conducting a forensic audit that can cost tens of thousands of dollars — an expense that's not covered by insurance.

In April 2011, Donald Stewart, former treasurer of the tiny town of Ira, pled guilty to wire fraud for writing checks to himself and misappropriating property tax funds from the 1990s through 2009 when his scheme was finally discovered. VLCT reimbursed the town of Ira for \$250,000, which, according to Canning, represented the actual money that Stewart stole, as revealed by a forensic audit.

However, Canning says just because Stewart's scheme was "kind of like a little game" in which he moved funds from one municipal account to another, the town now claims its actual losses exceeded the \$250,000 VLCT paid out. As a result, the town has filed a lawsuit against VLCT, claiming losses in excess of \$500,000. Its town officials declined to comment due to ongoing litigation.

Similarly, former town clerk Roseanne Lefebvre stole more than \$100,000 from Isle La Motte between 2004 to 2006. But the town's books were in such poor shape, Canning says the town clerk's tell how much was stolen. Fortunately for Isle La Motte residents, Lefebvre and her father paid back 100 percent of the documented losses.

What do these crimes have in common? For those with sophisticated confidence schemes, Canning says every town often may seem to embezzle. In Guilford's case, some administrator Steve Buckley describes the fraud as "no simple job could do it."

Like most victimized municipalities, the 40-volunteer *Algebra* Fire District still segregates its financial files. The embezzler controlled the mail, bank statements, deposits, withdrawals and checks and like other recent fraud cases, Roebuck got caught because someone finally asked to see the books.

"It doesn't take a lot of education to look down and see checks written out of





## Feedback

BY P

there has never been a population of 9 billion people, and there will be in 40 years. Why, as we seem to be headed toward increasing drought, wouldn't we start crops that grow with less water, or better yet, salt water? Why wouldn't we start crops that produce more on less land, to save what is left of the planet's wilderness? Instead, "progressive" look back to a golden age that never existed and demand someone who leads in agriculture.

Everyone remembers Mittie Antonson's apocryphal quote "A bad shortage? Let them eat cake." The sentiment of the anti-GLBT movement seems to be, "Hunger is facing severe shortages, women and expensive grain? Let them eat more kale grown apocryphally in their local CSA farm."

Peter DuBois  
CHARLOTTE

## TAXED ENOUGH

[Re *Living Rights*, March 6]. Apparently *Seven Days* is in favor of the Vermont Revenue Tax. Well, I'm not. As a person in science, this tax is not going to break me. Truth be told, I don't give a hoot of the slightest because I'm the principle of the thing. Governments need to step their insatiable addiction to tax us—Montpelier, are you listening? This is a great place to start. I am not a member of, or do I have any affiliation with, the Tax Party, but we are damn sure taxed enough already, says Matt. Please stand down!

Bob Peapack  
FERRISBURGH

## INN'S OUT

Surprisingly, a liberal site has an article about the Wildflower Inn's potential to be voted "Sexiest New England family resort" on about.com, the very last that had to settle a lawsuit when they refused to host Ming and Rita Lindley's wedding reception [Off Message, "Wildflower Inn Up for Family-Friendly Award—Lawless and All" March 4]. They are defended by people who want to separate out the personal opinions of the owners from their desire to run their business, even though the owners do not do so themselves.

I can't deeply do Vermont business. I want them to divorce and help keep Vermont a great place to live. Not I do not understand it, given all the laws in Vermont, why anyone would vote for the site as recently defined "family." The Wildflower Inn owners claim, as the article stated, "We trust them all, everybody, the same." After the lawsuit, they appeared in a television ad appealing for mercy. Equally I do not trust that I would feel comfortable sleeping and eating at a place where the owners want to do much trouble to let the public know they do not approve of my family. I would not want to

spend my money somewhere that will turn me money into ads against my family.

We still live in a society where our earnings are taxed and where many of us pay out of pocket for insurance for our spouses because the Defense of Marriage Act allows state-sanctioned discrimination against us. We still live in a society where we need hate crime legislation to help protect us, where our LGBTQ youth are bullied and our LGBTQ elders live in fear of abuse. Surely we can find a better option than the Wildflower Inn to represent our definition of "family-friendly" Vermont, we can do better.

Kim Fountain  
MILTON

Fountain is executive director of the ACLU Vermont chapter. Wildflower was a runner-up in the About.com competition.

## FULL OF BOAR

[Re "By Dangling the Lure, a Captive Hunting Park in Farley Could Become a Disaster Destination," March 6]. Andy Brimley's article on captive hunting parks failed to mention that wild boar—also called feral, wild boar, feral pig, razorback and piglets—remains a close pest to major threats to Vermont not related to chronic wildlife disease. These less-than-constructive boars are yet another invasive "exotic" species with no known predators in the U.S. Their extremely destructive behavior is a major problem, and there are established populations in 35 states, including New York, New Hampshire and Pennsylvania.



Vermont RAW Wildlife division director Mark Scott writes about this problem in his article in the Agency of Natural Resources' newsletter, *Staples* 83 the fourth or fifth article down the page. Check out the video, "A Backyard Full of Pigs: The Third State President (Trailer)" (news really isn't "Apocalypse Now") in Vermont! It's time to exterminate the remaining such in these Dark Chimeric-style captive hunting parks in Vermont and close them up for good. After all, most Vermont hunters don't require that their prey be in cages, because they lack Mr. Cheney's snoring headsets.

Steven Fennell  
PLAINFIELD

## CHANGE AGENT

[Re WFF "Why don't CCTA buses give change?" February 12]. Article 1, paragraph 2, and various points, have shared Andy Brimley's frustration over the fact that buses do not dispense change, there's a very simple solution to this problem. Bus drivers and fellow passengers are generally pretty accommodating: even an awkward bus ride with fewer fares. So if you don't have exact change, find someone else paying with cash, get change from them and pay for two fares together. Or simply tell the driver that you don't have exact change before you put money in the machine—so they'll sometimes have a reserve of coins or will give you change if a passenger gets on and pays with cash. Ask and ye shall receive.

Ernie Horen  
BASSE

## RESPECT OF GUNS

Andy Brimley could have said some things differently and more on ethics [Five Days, February 27]. How many of the six deaths in two years were perpetrated by police and how many were accidental? Vermont's "school shooting" wasn't about school, in one of the terms not specified and is misleading. A mandatory safety course would not have protected those that have been killed by guns, police have the most comprehensive weapon training, yet they routinely shoot humans and pigs.

Mandatory neutral health reporting will draw those who would seek help—removing victims come to mind. Police handling of recently confined felts has proven fatal and injurious, and mandatory reporting would put them in danger.

Who are the legislators that composed bills, with Linda Wells-Monaghan Sen. Alice Rodgers was Biden's gun program as reason to free gun registration. Can anyone agree with that? Government lets Americans eat at McDonald's—on every street I've been in health care, transportation, wildlife, pre-Act old and agriculture hearings, and Vermonters are ignored, over and over. Conservatives (boas, dogs, sharks) and representatives Gage Lyndon and Skip Shap refused to hold legal hearings on unconstitutional laws. Which, Sedgwick and Lady give lip service to the issue.

Pro-gun advocates should promote gun locks, some ammunition separately from guns, prevent children from accessing violent videos and television, and teach students respect of guns.

Lois Bruckner  
ANTHONY CENTER

## RAPISTS' RIGHTS?

Anyone who believes women's rights have even begun to progress in an acceptable level must certainly become disheartened of the notion after reading your article, "Vermont Law Allows Rapists' Parental Rights: A Pair of Bills Would Change That"

[March 6]. The details of your story can be assumed up to its patristic conclusion. We are still in the Stone Age as far as the rights of women—and in this case, children—are concerned.

The idea that men who assault and rape women have any kind of culpability as a result of their acts is ludicrous and archaic in a civilization degree. I'm pretty sure every rape's a final thought as the innocent the unwanted spouse is forced to its destruction is not, "Wow! This is my chance to become an exemplary father!"

Thanks to Representative Keith Ross and the other 46 co-sponsors of the bill to end visitation and custody rights of rapists.

Stephanie Calverton  
WINDHAM

## RAPE LAW IS MORE COMPLICATED

The proposed legislation described in "Vermont Law Allows Rapists' Parental Rights, a Pair of Bills Would Change That" March 6 is a misguided "misstatement" to a very real problem. While both the legal community and the general public has become much more sensitive to the rights of women victims of rape, this kind of legislation ignores the complexities of the law.

There may be a variety of reasons a woman would choose to bear a child of rape, including moral structure against abortion, but the fact that a woman carries and gives birth to the offspring of an alleged forcible rape means legitimate questions about mother.

There have been many studies of false rape accusations over the years, with widely divergent outcomes in a 1994 study at two large Midwestern state universities, of the Department of Justice's findings the rape, more than half did so to serve as a cover story or alibi following consensual sex with an acquaintance that led to some sort of problem for the accused, such as contracting a sexually transmitted disease or becoming pregnant. The most common reason was revenge, rape or incest. A 1988 ABC News study also found that 60% of women and 70% of men who reported a rape or sexual assault were the primary motives for the 37 percent of rape reports determined to be false.

Vermont Senator Phil Flynn, who practices family law, questions the standard of "clear and convincing evidence" of rape, which is much lower than the standard for conviction. Such a low bar can make it too easy for a woman to demand legal support without providing parental visitation rights, even in highly questionable cases of partner, acquaintance or date rape, which are already so heavily disfavored that the law virtually ensures female victimization of men. If a woman truly wants no interaction with her alleged rapist, why would she bear his baby?

Robert Kierulff  
WINDHAM

**DAN RINYLO**

lives in ethnic New Jersey where he attends the Center for Cartoon Studies. He does not have a dog, but considers his well-anchored in his best friends. You can check out more of his work at [danylo.com](http://danylo.com).



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## Stranger Than Invention: Composer Phil Kline and Filmmaker Jim Jarmusch Take on Tesla

BY PAMELA POLSTON

Unlike his colleague and rival, Thomas Edison, Nikola Tesla ended his days on this Earth poor and mentally unstable, despite having invented electrical alternating-current distribution and the radio. Edison, who invented the light bulb, the phonograph, and the motion-picture camera, achieved household-name status—thus more lives on in New York City's outer boroughs. Consolidated Edison, aka Con Ed, lit up the 21st century's Tesla (1856-1943) who has inspired a romanticized, near-cult status. Why?

"He seems to symbolize the individual to the extreme, even in the way he was killed," suggests Phil Kline, a new-music composer whose opera, *Tesla*, in New York, is being presented as a work-in-progress this weekend at the Hopkins Center. "His competitors forgot out work and had a team. Tesla always worked alone. His reputation is so complicated," Kline adds. "It's daunting."

It's also filled with colorful citations, such as Tesla's ambition to send power through the air. If only he'd lived to experience Wi-Fi.

Speaking on the phone from his home in New York, Kline says the idea of a work based on the troubled Serbian American visionary emerged about five years ago, when he was talking with his longtime friend, filmmaker Jim Jarmusch, about collaborating on a musical project.

After a number of varied conceptual achievements in his career, Kline now just wants "to write song cycles and short musical productions," he says. Jarmusch told him he'd always wanted to do something about Nikola Tesla.



Phil Kline

Kline and Jarmusch go way back—to sixth grade in Akron, Ohio. When the two moved to New York as young men, they played together on a rock band, the Del-Tonians. Kline evolved toward jazz, while Jarmusch shifted to filmmaking. The artist, something of a cult figure himself, is best known for such indie hits as *Down by Law*, *Stranger Than Paradise*, *Mystery Train* and *Ghost Dog: The Way of the Samurai*.

"Our project has been on and off because of Jim's film career," Kline says, and notes that Jarmusch is currently finishing up a new one. Kline has not been sitting on his thumbs, either; his website lists 15

works created over the past five years.

Periodically, the two friends—who both own homes in upstate New York—would work together on a script for *Tesla*, plotting out a few scenes. "We worked more on book, not libretto," Kline says. "We didn't want to be too detail oriented—[the opera] has to be driven by character and emotion." Eventually, Kline drafted a synopsis on his own, getting feedback from Jarmusch in "a flurry of messages." Kline says the libretto, now about 45 minutes long, is "not busy doing."

Hence the work-in-progress that musicians will see this Friday and Saturday—sections of six scenes, Kline explains. He helps with singing, he consulted with New York City-based Phantom Limb Company, known for its work with musicians and rock-and-roll theatrical productions. The

singing at the Hop this week, however, will be sparse, consisting of opera scenes and what Kline calls "interludes"—mostly in instrumental music. Eventually a full-scale set will visually evoke some of Tesla's inventions, and Kline notes that Jarmusch is going to "make some little films." The story he adds, "is not a strict chronology."

The composer stresses that "the past isn't dry" on *Tesla* in New York, but he's looking forward to audience reaction to the first full of the piece that work. For the rest of this invention, audiences will have to be patient. Says Kline, "We want to premiere it in late 2014." ☐

**F**ri 10:30 in New York: A work-in-progress

by composer Phil Kline and filmmaker Jim Jarmusch. *Tesla*, featuring the American Limb Company, opening this weekend. Friday, April 4 and Saturday, April 5, 8 p.m., at Mason Theater, Hopkins Center for the Arts, 100 Greenwich Street, New York, NY 10038. Tickets: \$10-\$25.

Free draw: Tesla, "Invention and Invention in the Global Age," American professor of history Linda Butler discusses the cultural world of turn of the century New York City. Friday, April 4, 7 p.m., 100 Greenwich Street, New York, NY 10038. Tickets: \$10-\$25.

Tesla Theater will feature a selection about the work Tesla's inventions left in modern society. Thursday, April 4, 4 p.m. at Spring Hill House, 100 Greenwich Street, New York, NY 10038. Tickets: \$10-\$25.

## An Upper Valley Micro-Press Has Global Reach in the Poetry World

BY JULIA SHIPLEY



Peter Hoeny

Many readers will recognize the names of New Directions Publishing in New York, Copper Canyon Press in Washington and City Lights Books in California—all long-standing small publishers that have had a huge impact on contemporary poetry.

Now they have a newcomer growing steadily in Vermont: **HARBOR MOUNTAIN PRESS**, based 100 miles inland on the river valley south of White River Junction. Despite the geographic modesty of its name, Harbor Mountain—directed by **PETER HOENY**, a 40-year-old poet, teacher and Emersonian

poet—has permeated with the stability of a mountain, well-served by the shifting sands of the publishing industry over the past seven years. Harbor Mountain has published a full shelf's worth of books, almost exclusively poetry, by award-winning writers on both sides of the Atlantic.

Mostly, himself an author of numerous published poetry collections, founded Harbor Mountain as a nonprofit in 2006 following the success of his literary magazine, *Arctic Border*. He launched Harbor Mountain Press with an intention to publish six poetry titles a year, each bearing a name a brushed logo

fixing two salient landscapes steeped by Provincetown Harbor and Mt. Ascutney. Funded by individuals and foundations, including the Vermont Community Foundation, the Mount Family Fund, the Wilder Foundation and the Tyrone Foundation, the tiny nonprofit with a three-member board has since sponsored nearly 200 titles.

They include works by poets from the Green and White Mountain states, such as **LAURA DAVIES POLEY**, **Alise B. Fager** and **ROBERT HENRIKSEN**, as well as poets across the corner, such as **Marie Steins**, Giuseppe Ungaretti and **Ann Merissa Harbor Mountain's** 23rd title, selected this March,

**BOOKS**

## IN MEMORIAM: BRAD INGALLS, 1951-2013

Seven Days was saddened to learn of the death last week of Bradford "Beard" Ingalls. Of his kind, grandfathered and generous man with whom we had the pleasure of working on occasion, Ingalls had a long career as a technician in the entertainment industry, including at the **FLYNN CENTER FOR THE PERFORMING ARTS**, and in television at **VERMONT COMMUNITY ACCESS MEDIA (VCAM)** in Burlington. He was a longstanding member of **UTSE Stage Local 909** and served as president of that union until his passing. Ingalls leaves behind his wife, Julie, and daughters Kristina, Monika and Ava, as well as other family members and many friends.



Brad "Beard" Ingalls was a longtime member of UTSE Stage Local 909 and served as president of that union until his passing. He is survived by his wife, Julie, and daughters Kristina, Monika and Ava, as well as other family members and many friends. We invited his coworkers at VCAM to share their memorial announcement with our readers.

Brad "Beard" Ingalls passed away on Wednesday, March 27, 2013, after a long illness. Beard was a VCAM employee for more than 12 years and spent many of those also serving on the VCAM board of directors. An active contributor to PEG communities both locally and nationally, he maintained an unflinching commitment to the principles of public-access television: always working to uphold the values of fairness and equal access for all participants.

Beard was a firm believer in community building, and consistently promoted the principles of civic engagement and government transparency. He was also a thoughtful and generous teacher, sharing his technical knowledge with countless community members over the years. Spanning many different capacities, his contributions to VCAM were immense, and the positive impact he had on our organization and our surrounding community will always carry on.

To the members of the VCAM staff and board: Beard was a beloved coworker and a great friend. He will be missed tremendously by all of us.

VCAM STAFF

### MEMORIAL SERVICES

Visiting Hours for Brad "Beard" Ingalls are Wednesday, April 3, 4 to 7 p.m., at Ready Funeral Home, 201 Shelburne Road in Burlington. A celebration of Beard's life will be held on Sunday, April 7, 2 p.m., at the Flynn Center for the Performing Arts. For and the condolences visit [readyfuneral.com](http://readyfuneral.com).

Contributions may be made in Beard's memory to the Bridgeline Educational Fund, c/o UTSE Local 909, P.O. Box 951, Burlington, VT 05402. Funds will be used for scholarships and training in technical theater.

interpersonal and partner book, **JAN HENRIK A. LARSEN** from *Story, Memory's term* from previous issue. "Old as it is, it's the time that continues to be moving... these books go out in anticipation for what won't sell enough before," he says. ☺

**5** Further Houghton Press books are available at [barnesandnoble.com](http://barnesandnoble.com), as well as through the Norwich Bookstore in Norwich, VT. Donations Books and Partner Workshop in Woodstock, VT. Don't miss the book in Houghton Press.

is a Cape Wishes, by Cuban poet Wendy Giers, translated by Dominican professor **ELIZABETH PHILLIPS**.

Last December, Mosey received Associated Press coverage for a foundation project of his own. He helped reader reviews. In the past, he had written the *Asides in English* for *Guinness* Press.

Although his own press' actual book-to-press conversion has been slow, Mosey's commitment to each book has not. Each of the handsome volumes continues to bring, as Mosey puts it, "a little bit of intensity" into the world. And, though Mosey's Mosey has recently moved into press with its first

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# STATEofTHEarts

## Cinderella Gets the "Wicked" Treatment at Middlebury's New Play Festival

BY MEGAN JAMES



**S**erious girl meets rich boy but cannot reveal her identity. Girl loses shoe, and boy may find shoe, then finds girl. Cough: less happily ever after.

The tale of *Cinderella*, with its eye-to-mullet transformation and all-important identifying shoe, goes back thousands of years and has more than 47 different countries,

rewritten to Middlebury last fall for a two-year teaching gap.

Last September, Smith solicited scripts from MFA programs and playwriting organizations around the country, and ended up with 301 submissions. A team of students, faculty and staff sifted through the plays to find the best. "We received a lot of submissions that were very cute and sensitive and girly, so we found ourselves being really amused to some that were unexpectedly crude," is a good way Smith says.

Why *Cinderella*? For one thing, there are quite a few more female than male students in the theater department. "I wanted to tackle something that had lots of roles for women," Smith says. More importantly, Smith was drawn to the "universality" of the story. "Everyone knows *Cinderella*," he says.

But not everyone knows its history. In early versions, *Cinderella*'s mother dies and her heartbroken father vows never to marry again — and he starts treating his attractive daughter "The father starts treating himself on the daughter," Smith says. "It's an incest-based story." So *Cinderella* runs away and goes into hiding as a servant girl.

It was important to Smith to share these details in the prompt he gave writers, so they wouldn't rely too much on Disney. "I know it worked, because we got a lot of really dark stuff," he says.

Some of the selected plays interpret the original story quite literally — the action all happens somewhere else on

## THEATER

according to Middlebury College visiting assistant professor of theater **ANDREW SMITH**. The earliest version is believed to have originated in ancient Greece, he says, before being passed over trade routes and finally hitting the Boston Globe in the 19th century. Then Disney in the 20th.

Smith dove into the classic tale's origin story when he decided to launch Middlebury College's inaugural new play festival, titled "Undiscovered *Cinderella*," which starts next Wednesday, April 10, at the college's Wright Memorial Theatre. Features new plays from playwrights around the country will be presented seven at a time, alternating over four nights, with current students playing each of the 48 roles. Each play tells a brand-new story focused on any of the existing characters in the tale — except *Cinderella*.

Smith, a 1997 Middlebury grad, has been developing new plays for the last seven years through his New York City-based Project Y Theatre Company. He



# STATEofTHEarts

the night of the ball, for example. Others take a whole new tack. In a play called "Alma," a modern-day mother and father — a retired-shown Cinderella and her prince-turned-politician — see it as a parent-teacher conference discussing their child, who has been acting out.

Inspired by the Broadway show *Wicked*, which tells the backstory of the Wizard of Oz witches, *South* wanted to take a well-known play and "tear it down to something that

was underneath, maybe something we didn't know was there," he says. "Not only satisfying people's expectations but also surprising people's expectations." ☺

**UNDERSTANDING CINDERELLA** A new play. Friday, Wednesday through Sunday April 10 to 13, 8 p.m., at Verge Theatre Middlebury College, 26-27. A lunch and discussion will be held in the theater on Tuesday April 9, 12:30 p.m., [middlebury.edu/arts](http://middlebury.edu/arts)



From *South* (Photo: David H. Green)

## SHORT TAKES ON FILM: ITVFEST COMING TO VERMONT

Its celebrity panelists have included Andy Richter, Rob Odenkirk and staffers from shows such as "House" and "It's Always Sunny in Philadelphia." (Yes, *It's Always Sunny* on TV and web video contains who presented their work there; have sold girls' and won development deals. It's called the **INDEPENDENT TELEVISION FILM FESTIVAL**, or **ITVFEST** and this September it's happening in Vermont.

You heard that right. Now in its eighth year, the nonprofit ITVFest is moving from Los Angeles to Dover, Vt., where Philip Galpin Jr. of Bacon Mountain Marketing Group has assumed its executive directorship. A friend of producer A.J. Teller, who founded the fest, Galpin has compared its Vermont incarnation to mountain village festivals such as Sundance and Telluride.

What distinguishes ITVFest from those events is its traditional focus on the small screen. But this year, feature film submissions are welcome, too. You can find submission guidelines at [itvfest.com/submissions](http://itvfest.com/submissions) — and watch this space for news on the to-be-announced lineup.

Meanwhile, what your appetite for star sparring at the new **MONADNOCK INTERNATIONAL FILM FESTIVAL** (MONIFF) in Keene, N.H. The small fest hosts some notable guests, particularly at its Television Panel discussion on Saturday which includes William Sanderson of "True Blood" and "Deadwood." Matthew Gray Gubler of "Criminal Minds" and Jessica Gering of "Alphas." Documentarian Ken Dorn's self also show up to accept an award for his film *The Central Park Five*.

This weekend in Keene, see *E.B. Farnum* and *Spencer Reed* in the flesh — and catch films such as *War Witch*, *The Kings of Summer* and *Peabody* *Paradise*.

MARSHOT HARRISON

### ITVFEST

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### MONADNOCK INTERNATIONAL FILM FESTIVAL

Thursday April 4 through Saturday April 6 at various locations in Keene, N.H. \$10 per film. Television Panel: Saturday, April 6, 1:30 p.m. at the Courtyard Marriott, Keene, N.H. \$45 Film Pass or \$75 VIP Pass required to attend. More info at [moniff.org](http://moniff.org)

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## Taxi Light

**S**o what's your story? asked my customer from the shop-pas seat I was driving her home from a night out with the girls, two of whom were hysterically chugging in the back seat.

When my story? I considered. Could there possibly be a deeper, more intimate question? It had to do with me for a loop when a customer had this one on me: I would flashback on my entire life, as in a run-death experience—the dashed hopes, triangles, regrets, lost love, heartache and blessed moments of grace. Finally, with experience, I realized that all people really wanted to do was my place of birth, work history and relationship status. In too many cases, random cab customers were not actually probing the secrets of my heart and soul. Where?

I gave the woman the capsule version of "my story" and returned the question "What about you?"

"Well, I grew up in Milford, but I've been working the last 10 years in Burlington." I asked, "Are in North Canaan, Vermont?"

"Yes, that's the place, but I just got married. I'm going to be back in Vermont, if I can tell you."

As we rolled down Williston Road, she suddenly passed to the right, saying, "Too bad—you see me that place?"

"You mean the French Peys? A real local institution, right?"

"I used to go there all the time," she said. "That is a real good!" I said. "We really are a local girl."

One of the women in the back called out, "Look at us—having fun and we're out on midnight. We really are over the hill, girls."

"New girls!" I said, incredulously as I could open it. "All three of you are young and gorgeous. Probably eagerly breaking

hearts left and right. I'd bet the clubs look like a battlefield when you walk out."

"Is that what you think?" my customer said, laughing. "Honestly, how old do you think we are?"

As it happened, this was a guess to which I was well served. I took a quick scan around the cab, past the group in their mid-thirties, only about seven years and smiled.

"Well, I'd say you girls couldn't be much past your late twenties."

"Oh, aren't you sweet?" came a voice from the backseat. "We are all 38. What, friends—you actually turned 32 right?"

Indeed, my woman, proved to face the

divorced and really want to have a baby and that's probably never going to happen—I mean, other than that, I'm just great."

"Now, why on earth would you say that? Thirty-six isn't that old, and you're a good-looking woman, and you seem like a good person. What makes you think it's too late to start your own family?"

"Well, first I have to like, meet someone, right? It would have to be some guy in his twenties, because all the men in their thirties are already hooked up. At least, like, the decent ones."

"Look, I can see what you mean," I said. "But look at it this way: It's not as if you

weren't half-bent on leveling every single tree before getting down to construction, and this chance of single-friendly homes in regions with mature trees and all manner of attractive shrubbery. These in the well-considered gemstone from which the place gets its name—a glimpse on every floor level—and it feels like a true, cozy neighborhood."

We pulled into the driveway to Burke's home. Her two friends had earlier passed her their share of the fare, we sat with the vehicle in park while the ruminating through her plans to come up with the rent.

"Look," I said while the pet together the money. "I know it's important to be self-contained, to be happy in your own skin and independence. I got that. But honestly, don't give up on finding a partner. I heard that quote from a writer the other day. I think her name was Ann Hui. It was, like, 'Love starts—you just have to turn your two lights on and be amiable.'"

The last looked up at me with a knowing smile. "It teaches me that a younger woman makes my priority toward cars, particularly—the subject in my own of special experience: love and marriage. She said, 'So you're telling me that's the secret of love? I just need to turn on my two lights?'"

"You got it, honey!" I replied with a wink. "It really works, I guarantee." ☺

**EXCEPT FOR THE FACT THAT I'M DIVORCED AND REALLY WANT TO HAVE A BABY AND THAT'S PROBABLY NEVER GOING TO HAPPEN — I MEAN, OTHER THAN THAT, I'M JUST GREAT.**

back, dripping with much umbrella, she said, "Let's stick with us, OK? That works for me."

We made a stop in the Maple Park neighborhood, where friends and one of her two friends were getting out. As she left the cab, Brenda joked, "Hi, Cabby, get our girl home, because, home and sound as we will have you down and left you."

I assured her that wouldn't be necessary, and continued on with Brenda—the last of the three women, and the one who had put up a word to me beyond her address—to her home in the Longfellow Arms development off North River Road. The first stop out of her was a goodnight sigh.

"How you doing back there?" I asked. "Well, except for the fact that I'm

used to find, like, 20 guys—I am used to meet just the one that guy who really gets you and appreciates you and wants to make a life together. I mean, that's a miracle when it happens for, like, any couple, but it does happen. You just need to put yourself out there, keep your heart open and who knows?"

"Thanks for that pep talk. I definitely need it. But, honestly, I'm kind of resigned to the fact that it won't happen. Anyway, I do love my dog!" she passed for a chuckle before adding, "Unfortunately he's 13 years old and he's really senile at this point, but still."

Longfellow Arms is one of Clarendon County's older and more exclusive subdivisions. Back in the day, the developers

HACKIE is a twice-a-week City Column that can also be read on [www.burlingtonpost.com](http://www.burlingtonpost.com).

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**Dear Cecil,**  
When I worked in the corporate world I had to wear mid- or high-heeled shoes. But now that I've changed jobs I get to wear flats... and in retrospect, I don't know how I ever put up with the discomfort of wearing them to every day. Several women I've asked said they'd read that high heels put 100 times more stress on your feet than flat shoes. I know they hurt, but it's hard to believe it's that much of a difference. What's the straight dope?

Daba Kansans City

**O**n the scale of weird things women have done to themselves in the name of beauty, high heels surely come in well below foot binding, rib-crushing corsets and barfing in cross-dress sacrament (I found that last one on the internet, so you know it's gotta be legit). I also acknowledge the scientific fact that high heels display the female form to advantage. That still I think the gods the male, because no way you're getting me to wear those thimbles for the feet.

Before we get into the biomechanical specifics, let's stipulate that, from a health standpoint, virtually everyone admits high heels are a scourge. I quote from an article in a law journal: "By one recent estimate, seventy-five percent of the problems eventuating in the more than 600,000 lawsuits filed annually because of



reports, serious economic and bookkeeping corrections performed annually in the United States "either result from or are greatly aggravated by the use of high-fashion factories" (2).

And never to the lab

Any wearer of high-heeled shoes knows the most cause of the discomfort it, is, in addition to (and compounded by) the unnaturally pointed shape of the typical shoe's toe, the shift of weight to the front part of the foot. To quantify this, I turned to my assistants Una and Flora. They obtained two identical scales and rigged up a system whereby they could balance with the front of their feet on one scale

and the rear on the other. The ladies then pulled their clothes, found 32 pairs of shoes with heel runs ranging from a quarter inch to four inches, and put them to the test.

As expected, the higher the heel, the more weight was shifted onto the ball of the foot. When barefoot, an average of 66 percent of body weight rested on the heels. Athletic shoes shifted even more weight onto the heels — to the rear of running shoes, an average of 77 percent.

But with a 2.75-inch lift the average weight on the heels had been reduced to 82 percent. With a four-inch lift only 39

percent of the weight was on the heels.

When we didn't expect the wide range in weight shift among different styles of shoes having the same heel height. For a three-inch heel, the shift of weight on the heel ranged from 46 percent to 55 percent. Both women noted that shoes that kept more weight back on the heel were more comfortable. Of the shoes with significant heel lift, the latter unpleasant typically had one or more of the following characteristics: (1) a relatively wide toe, (2) a heel on a strap across the top of the foot, as opposed to the saddle, which prevented the foot from sliding forward in the shoe, or (3) a upper that enclosed the ankle, thereby. These were boots, obviously, which likewise provided support preventing the foot from sliding forward.

The two women also noticed one significant difference between them, namely that Vera generally tended to put more weight on the front of her foot than Terra. Wearing the same style of shoe, with a four-inch heel, Tina had 76 percent of her weight on the front and versus Terra's 66 percent — no doubt why Vera's feet have come to look like this.

However, none of this backed up the assertion that high heels

more 100 times the stress of flat. Surely, we thought, we need to add women to the equation. The pertinent equation here, of course, was three equals mass times acceleration, which on the face of it offered the potential to greatly multiply the shoe-wearer's agony. The Straight Dope Bedroom of Science tested the equation to measure this, so it was back to the university.

Also, we were disappointed. The bear we could find was a steady compressing peak and not pressures on the plantar surface of all women's feet while walking in low and high-heeled shoes, using special soles containing 89 sensors scanned at 10,000 times per second. Barely. High heels on average increased peak pressure by about 32 percent and total pressure over time by about 48 percent. From this we deduce that the 100-times-the-stress claim is a bore.

Never mind. The high-heeled-wearer's means, to say nothing of all these needless banister-tones, provide ample evidence of the consequences of slavery to fashion. We've known that for literally centuries, during which time countless other barbarous practices have been abandoned. Yet women still wear heels and look hot when they do.

[illegible]



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# Money for Something

Five successful Vermont fundraisers reveal the tricks of their trade

BY ANDY BROMAGI, KEVIN J. KELLEY AND PAMELA POLSTON

**V**ermont has a lot of nonprofits—more than 6,000, according to a list from *Vermont Business Magazine*—and competition for donor dollars can be fierce. It takes more than glossy brochures to raise the dough needed to keep the state's arts, human services, health, educational and religious institutions afloat.

Ask Vermont's best fundraisers for the secrets of their success, and you'll hear versions of the same refrain: patience, persistence, outside-the-box thinking, humor and, of course, the all-important



"connections." And if all that doesn't work, try hosting a giant inflatable ape on top of your building.

For our annual Money Issue, *Seven Days* spoke to five of Vermont's most successful fundraisers as the nonprofit world is learning what makes them good at their jobs, and the wacky things they've done to make a few bucks for their cause. Spoiler alert: Wearing clothing made of meat isn't necessarily a turnoff to donors.

A.B.

## John Killackey, Flynn Center for the Performing Arts

When John Killackey arrived for his new job as executive director of Burlington's Flynn Center, a capital campaign was already in progress to pay for renovations inside the facility. A half-million-dollar grant from the Keene Foundation helped support those efforts, and, in the summer of 2004, Killackey says, "We enclosed the leading duck." The next phase, he adds, "was going to be expensive."

That included replacing HSS 40-year-old seats at the Maltby theater. Most locals know how that turned out—but more so that it's a meme. In telling the story, Killackey first wants to "set the stage." He was nervous, he says, he was the new guy—following in the footsteps of previous CEO and formidable fundraiser Andrea Rogers—and, never mind his successful money-making at previous institutions, this was his debut campaign in Burlington. Furthermore, he wasn't doing things conventionally in the fundraising field, Killackey explains. "You should first have the private phase and then the public phase. The private [donations] should get you halfway there."

Instead, the Flynn started its "seat campaign" on Facebook.

"We asked people to tell us their favorite Flynn stories and memories," Killackey says. "People started telling us about seeing their loved ones there, having their first dates. We realized this place was embedded in people's memories."

Robbing public reaction first went against all the rules of fundraising, Killackey says. But then the *Burlington Free Press* did an article about the project that inspired an anonymous donor to send the Flynn a generous check...for \$1 million. "That was a benchmark

in my career," Killackey says, humbled still. "I've never had that experience."

That wasn't the end of it. The public campaign continued—including the noncompetition of 349 seats to donors, as in honor of other individuals—and the small checks added up. In all, the Flynn raised \$2.5 million for that campaign.

"I can't tell you how grateful I am to the \$25 donors



John Killackey

and the million-dollar donors," Killackey says. Because he does not know who wrote that big check, "I just need to be grateful to everyone who walks in [to the Flynn]. It could be anybody."

Most donors are big fractions of that, and Killackey has learned over his years of fundraising that supporting a nonprofit arts organization takes a village. He cites an example from his previous position as a program manager for arts and culture at the San Francisco Foundation: "The Wallace Foundation in New York

was looking at investing in community partnerships," Killackey recalls. "I had six weeks to put together a proposal for [the city]. The result? A \$77 million grant collectively for 11 organizations."

"It taught me that you are stronger together than alone," Killackey says.

Accordingly, he has sought out partnerships in Vermont with, for example, the RGA Center—on a screen-print project—and a consortium of other performing-arts organizations to encourage the under-40 crowd to buy discounted tickets to their shows (Full disclosure: *Seven Days* was a media partner in the Six Pack Outrage promotion.) Killackey is also quick to point out that the Flynn's success was a team effort of "the marketing and development teams and support consultant from the Flynn's board."

Of course, not everyone says "yes" to a request for money. At least not right away. When Killackey gets a negative response, he doesn't take it personally, he says, adding, "You grow old when people support anything" in the community—other arts organizations, the United Way, charities. "I take 'no' to 'not now,'" he says.

What's the craziest thing he's done to raise funds? Well, there was that time he wore a shirt made of hot dogs in support of a favored musical candidate. (Go ahead, ask him about it.)

Killackey has learned a lot about the Flynn, and Vermont, since arriving here in the summer of 2008. In part that's a result of having people to talk their stories, and of his love of creating relationships not just with donors but with "people who aren't... yet," he says, pointing to the "enormous investments from this very generous community" even during a recession. Killackey says, "Philanthropy is motivated by a passion."

B.B.

## Mark Redmond, Spectrum Youth & Family Services

Shortly after landing the helm at Spectrum Youth & Family Services, Mark Redmond paid a visit to his counterpart at the King Street Center for fundraising tips. His colleague's advice: Tell your story and make personal connections.

"I said, 'OK, turn out, but how do I raise money?'" Redmond recalls of that 2003 conversation. "And then he [told] your story and made personal connections." I said, "Come on. There must be something more."

In the decade since, Redmond's commitment and storytelling have greatly benefited the 2009 fundraising-run youth who come to Spectrum for shelter, addiction counseling and mental health services. When he started a decade ago, the nonprofit was \$24,000 in the hole and running a red stop sign.

"People either didn't know about us or they had this negative impression," says Redmond, a native New Yorker. "Spectrum got tagged with a lot of bad stuff — rightly or wrongly."

By 2008, Spectrum's revenues were \$4.6 million. Today, private donations account for 31 percent of that total — up from just 16 percent in 2003. Last week, Spectrum held its second annual sleep-out, whose scores of donors camp out on a church lawn in solidarity with homeless youth. The center raised \$19,139 in a single night.

Redmond credits his fundraising team and has heard with Spectrum's success, but you could also credit his own persistence and a dash of sheer luck.

Case in point: Redmond secured \$200,000 for Spectrum from Warren Buffett's mother after four years of trying. The connection was a serendipitous one. The grandfather of Redmond's wife was Linnet McClenahan, who at 160 was the second oldest living ex-PHB agent when he came to visit Spectrum in 2007. "He said, 'My granddaughter lives in Washington and doing Warren Buffett's mother's grandson,'" Redmond recalls of the elderly philanthropist. "And the insurance is over, but they're still friends, and she still knows Warren Buffett's sister. You should ask for money."

So Redmond hatched a letter asking for a donation and name-dropping his famous in-law. Buffett rejected the appeal but said Redmond was free to send her news of Spectrum's activities. For three years, Redmond clipped and mailed her every article written about Spectrum until, after the stock market rebounded, he wrote her another letter asking for a donation.



Mark Redmond

"He said, 'We've been following everything you do,'" Redmond recounts. "It took four years of letter writing, but I never gave up. It's what we teach our kids — it's not letting go."

Securing high-dollar donations from philanthropists who have never set foot in Spectrum — or met the 26-year-old he serves — isn't uncommon in one night. Just last December, he wrote Spectrum a \$25,000 check after reading an up-of Redmond published in the *Washington Free Press* questioning a \$50 million gift to Middlebury College and wondering why donors didn't give more to needy charities like his own.

"I didn't even know him," Redmond says of the entrepreneur.

A remnant of that up-of subsequently published in *Forbes* magazine has resulted in more checks from donors Redmond never met.

"You just connect to the day you, every December, sends me \$25,000. There's a guy in Texas who sends \$50,000 every year," Redmond says. Spectrum even counts from Buffett's grandfather, hotel bar owner Hilton, among its donors.

The lesson Redmond saw Spectrum has a powerful story to tell — 85 percent of kids who complete the nonprofit's transitional program leave with skills and secure housing and a bank account — and it's his job to tell it.

Asking people for money is "awkward at first," admits Redmond, who worked for youth organizations in the Bronx and a chamber school in Stamford, Conn., before moving to Vermont for the Spectrum job. "But I just think about the kids."

## Jeffrey Stauch, Middlebury College

When it's the "old" not an "old" When fundraiser Jeffrey Stauch hits up a potential donor for a million-dollar gift — or greater — to Middlebury College.

"You never raise it as a question," cautions Stauch, the college's assistant director of principal gifts, listing these as the seven-figure range. "Instead, it's 'I'd like you to consider making a gift of some specified amount. That way, you minimize the opportunities for the person to say no.'"

Avoiding a negative response risks an achievement for a job in which "no" is heard much more often than "yes," Stauch says. Middlebury fundraisers actually don't live so poorly in that department, he adds, noting that about one in four of the college's solicitation results in a donation — a higher-than-average ratio. That helps explain why the school's endowment stands at about \$600 million.

Middlebury's reputation of an unassuming upstart gets on Stauch's nerves. "I'm not a person who gets on my knees," Stauch says. "A lot of people don't like that the college showcased features," he adds. "And you also have stuff like 'The campus has gotten too liberal.'" But a turn down isn't the same as a turnoff. "It's not a conversation stopper," Stauch says. "It's a reason to re-phrase if that's maybe a way forward."

Founding the Middlebury way is not like selling, he notes. For one thing, there's no commission involved. "That drives lot better donor relations," Stauch says. "You're not always making to close the deal." Indeed, it typically takes 12 to 15 months of periodic meeting before the proposition gets made.

Founding is like dating, he continues. "It's really awkward, it's full of rejection, and you always look forward to it."

Soon after graduating from Middlebury in 2005 with a political science degree, Stauch learned to practice persistence in what amounts to

fundraising boot camp — standing on the sidewalks of Boston, displaced in hand, asking passersby to contribute to the Democratic Party. That was an educating and frustrating experience, he recalls. But, seated in a Middlebury coffee shop, the Filipino American wearing a bow tie and rolled shirt looks back on it with a joke. "There's a saying about that kind of fundraising: 'The beer is long, the work is short, but at least the pay is high.'"

Stauch loses his current job — surely it involves regular travel, mainly to Chicago, London and western European cities. And it offers some momentous moments, such as in 2011 when, Stauch relates, he opened an envelope to find a personal check in the sum of \$100,000. Among incidents occur, too. He recalls driving in one room of an alumni home and trying to carry on a gift-giving conversation as she changed a baby's diaper in the

middle room. And then there was the time, in California, when Stauch entrusted fund-raising the night before making a pitch — the venue for the risk being a hospital, the potential donor a physician. "You just have to excuse me at any moment," he remembers telling the doc.

Stauch was hired by his alma mater in 2007

and has since moved up to positions of weightier responsibility in the college's 60-person fundraising department. He wrote a book along the way, *Effective Fundraising: A Guide for Nonprofits, Political Candidates, and Advocacy Groups*.

One key piece of advice Stauch imports is to pay as much attention to the follow-up as to the solicitation — especially when the latter has proved successful. He refers to that post-conversation phase as the "nursing" step. "You want the person to feel happy about having given," Stauch says. "It can be the perfect segue into suggesting that the person may want to build on the gift."

K. J. K.



Jeffrey Stauch

Photo: Jeff Stauch





## Doug Anderson, Town Hall Theater

Like a lot of old buildings in Vermont, Middlebury's Town Hall Theater has had a number of previous incarnations. Knights of Columbus hall, movie theater (as when Doug Anderson got about raising money to renovate and restore the 1921 brick structure, he got some interesting responses).

"There was a business owner in town who, finally, was kind of a stern person, and I was like afraid of making him for a dentist," Anderson recalls. "But it turned out he had very fond memories of growing up in the town and going to movies in the facility."

Anderson continued to "narrow people who had relations with the building" to

skating one woman who had won a Shirley Temple look-alike contest there at a child. These personal memories were key to his fund raising success, Anderson says. "When people have some kind of emotional relationship with the mission, they're more inclined to give," he notes.

It's not the first result from this executive director that echoes observations made by the Flynn Center's John Kilbuck. Another "slow and steady was the way," Anderson says. "You develop real relationships with people over time. It might be 20 years before you see a donation."

However, he reveals, his biggest donors to the THH renovation campaign came from someone he didn't even ask. "Six figures," he says. "And now we're best friends."

Anderson says the best kind of donations involve what he calls "joyful giving." That's when "people are so wrapped up in what you're doing that they joyfully give. We saw a lot of that here because people were very committed to restoring this old building, reviving this part of town," he adds.

One chunk of the capital campaign was an effort to raise \$100,000 to remove the bricks from the windows along one side of the building — ones that turned out to contain beautiful stained glass. Anderson's tactic "I got some of the funniest people I

know, locked them in my office with a lot of wine and said, 'We're not leaving until we come up with a great idea,'" he remembers. The resulting brainstorm was to sell each brick "back to the town," Anderson says. "Each came with an owner's manual, like a report card. As we sold [the bricks], we took them out of the window and that became like a thermometer. And, by god," he declares, "we sold a thousand bricks for \$100 each!"

Most THH fundraising projects are characterized by a sense of humor — and have a visible "thermometer" that publicly marks the campaign's progress. In fact, Anderson and his crew are known for highly creative membership drives. Since the building renovation was completed, annual pledges have been necessary to keep the performance arts facility going. And Anderson, who has a theater background, is all about putting the "fun" in fundraising.

The first membership drive, created with local graphic designer Jerry Kaphan, involved putting an inflatable Kong Kong on the building — a reference to its movie-house days. The motto was "the part of something big," and, with each donation, the costume ape was hoisted a little higher. The device was both entertaining and eye-opening.

Another year brought an "Exposed Your Mind" theme. A 97 Volkswagen bus — painted inside the theater's colors — was parked outside the theater all summer, and Anderson himself "cleaned a wig and marched in the Montreal Day parade," he recalls. This summer's theme, he reveals, is "Come out and play," expect to see brightly painted pieces all over town.

Anderson says he had never raised a dime "until I locked my jaws on saving this theater. Then I found in myself the skills to do it."

But, he notes now, "raising money for a nonprofit isn't as bad as people think. People admire you for doing this work, and they're not inclined to be asked. The worst they can do," he concludes, "is say no."

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# Winner Takes All

Would court-ordered joint custody help or hinder the battle?

BY KEN PICARD



**C**hris Weinberg of Jericho spent more than a half million dollars and two years of his life fighting with his now-ex-wife for equal parenting time with his two sons. If Weinberg, who got divorced in August 2012, had lived across Vermont's border in New York, New Hampshire or Massachusetts, family-court judges in those states would have presumed that, unless he were an unfit parent, he would share equal custody of the kids with their mother.

That's not how it works in the Green Mountain State. As Weinberg discovered the hard way, Vermont is one of only six states in the country that allow one parent in a contested child-custody case to "win" joint custody—a decision Vermont judges cannot overrule.

In such cases, a judge decides who is the "primary" caregiver and who gets "legal rights and responsibilities." The former is awarded "physical rights and responsibilities," meaning the kids live with him or her most of the time; the latter makes decisions about the kids' education, health care and extracurricular activities. Sometimes one parent gets both physical and legal custody; other times, they're divided.

If it sounds like Solomon's dilemma, it is. As Weinberg argues, Vermont law essentially creates a "winner-take-all" scenario in which squabbling parties have no incentive to play nice. Instead, he says, they're more inclined to engage in "character assassination" to gain the upper hand.

And that can be expensive.

"Basically, it supports very lengthy, costly and ugly custody battles," says Weinberg, 38. "There's virtually nothing in our current statute that encourages parents [who are splitting up] to put together a parenting plan that's actually in the best interest of the child."

It's often said that buying a house is the biggest single financial decision a couple will make, but getting divorced can be a close second. Even in amicable breakups, the costs of lawyers, court fees, alimony and child support can quickly run into the tens of thousands of dollars, shoring the lifestyles of everyone involved. And when couples can't agree to share custody of the kids, both sides can hemorrhage money for months, or even years, until they work out their differences—or the court does.

The emotional toll of such battles is, of course, just as high. That was Weinberg's primary concern when he formed JointCustodyVT.org, which advocates for changing Vermont law to allow judges to order 50-50 custody even when neither parent consents to it. Since its formation two years ago, JointCustodyVT.org has gained about 600 supporters statewide—male and female—including about two dozen members who work on public education, lobbying and political campaigns.

Weinberg points to "irrefutable data" showing the

importance of children growing up with both parents active in their lives. His website is full of facts and figures about children raised without both parents. They are statistically more inclined to suffer behavioral disorders, drop out of school, abuse drugs, go to prison, commit rape or take their own lives.

But would changing Vermont law to a "presumption of joint custody" actually reduce such outcomes, or make child-custody disputes less acrimonious?

Opponents of JointCustodyVT.org—including Vermont Legal Aid lawyers, advocates for victims of sexual and domestic violence and some mediators and former judges—say no. They contend that, if anything, the change would make such breakups even more contentious, resulting in more court time, higher legal expenses and, ultimately, more emotional and financial stress on the entire family.

"I think Vermonters have been very wise for a long time in trying to get you cannot force people to agree and make decisions together," says Jena Murray, a Vermont Legal Aid lawyer with more than 22 years of family-law experience. "If you do that, what you're going to end up with is more people fighting. And fighting is never in the best interest of the children."

Supporting Weinberg's efforts is Rep. Jim McCollough (D-Windham), who says his bill, H. 413, aims to "level the playing field" in child-custody



proceedings. McCullough, who introduced similar legislation in the 2003-2002 session, says Vermont statute ostensibly puts children's interests first. In practice, however, he contends, the current system essentially prioritizes the parental rights of the noncustodial parent and relegating him to "the status of a visiting uncle or family friend."

McCullough's use of the word "uncle" isn't accidental. Although there are no statistics to prove Vermont fathers are granted custody less often — Vermont isn't among the states that collect that data — anecdotally, few disputes that moms are more likely than dads to get custody of the kids.

And that "strong bias" against men in the court system automatically puts them at a legal and financial disadvantage, Larry Miller suggests. The 45-year-old Burlington dad has been divorced since 2004 but is still "actively involved" in litigation with his ex-wife over the custody of their daughter.

Miller says he doesn't want debate on this bill to get "all bogged down" in discussions about money and child support. But he points out that, because moms are more likely to be ruled the custodial parent, fathers owe them more equal time with their kids — "and the lawyers know it!" As a result, he says, the custodial parent typically pushes for fewer overnight stays with the noncustodial parent to maximize child-support payments.

"I just don't see any justification, if you have two loving and devoted parents the child spends time with, why can't you have 50-50 custody?" Miller says. When all the power is given to one parent, he adds, "what incentive is there for the parents to work together? There's none."

Vermont's joint-custody movement is hardly new. For more than a decade, joint custody bills have been introduced in the legislature, usually without gaining much traction. That isn't likely to change this year or still, the rules of mothers and fathers have shifted in recent years — with more sex parenting adding a new wrinkle — and with them, so have many of the traditional assumptions about who does what for the kids.

Last month, the Pew Research Center released the results of a nationwide survey of the roles of moms and dads. It found that, while fathers still devote "significantly" less time to child rearing than do mothers — an average, seven fewer hours per week — there is now measurable "gender convergence" in the ways men and women divide their time between work and home.

Moreover, in Vermont and nationally, the 2010 Census figures revealed that about 60 percent of all two-parent households with minor kids now have two working parents.

"Which begs the question," Wenzler says, "in a modern family, who is the 'primary parent'?"

Opponents of H412 insist they're not opposed to having both parents involved in kids' lives, assuming it's safe to do so. The problem, they contend, is that the presumption of joint custody elevates the interests of the parents above those of the kids.

Sarah Kenney is associate director of public policy for the Vermont Network Against Domestic & Sexual Violence. H412 includes an exemption from joint custody in cases involving emotional or physical abuse. However, Kenney says, evidence from other states indicates that such exemptions rarely achieve their stated purpose, largely because abuse is extremely hard to prove in court. Without, as H412 requires, "clear and compelling evidence" — i.e., a relief-from-abuse order, actual physical evidence or a criminal conviction —

residence at Champlain College's master's program in mediation and conflict resolution. "Forcing people to agree to share something that they aren't necessarily capable of sharing will only mean more fights," he explains.

While Radar acknowledges that Vermont's current law sometimes seems unfair to one parent, he's not convinced that switching to a presumption of joint custody would make it any fairer. As he points out, Vermont's emphasis on mediation already allows for creative solutions such as "chanking," or giving one parent a chunk of responsibility, such as medical decisions, and the other a different chunk, such as educational decisions.

"There's such a thing in Vermont called 'hockey night,'" Radar notes. That provision addresses parental concerns about whether extracurricular activities can be scheduled on the other parent's visitation time.

Mark Keller, a family attorney in Essex Junction, spent seven of 12 years on the bench as a family-court judge. He says that joint custody only works when both parents think the other is a good parent, respect the other's opinion and can put aside their petty differences for the sake of their kids. Without those three "core requirements," he concludes, ordering equal custody makes no sense.

On the bench, Keller says, he often saw couples with joint custody come ask a judge to settle every dispute, such as whether their child should attend school in South Hero or Colchester.

"The last thing I wanted to do was have a hearing to decide which is the better school system," he says. Instead, Keller would pick which parent got to be, in the words of George W. Bush, "the decider."

Legal Aid Murray, who represents low- and moderate-income individuals, notes that 70 percent of people in family court are unrepresented by lawyers, so they're very sensitive to the financial implications of sharing the law.

"In Vermont Legal Aid, we do keep in mind how often people go to court, how much it costs to go to court and what kind of arguments bring people back to court," she says. Forcing joint custody, Murray argues, will only result in more financial, as well as emotional, pain.

McCullough disagrees. Based on experience in other states, he suggests, H412 would reduce the caseload of Vermont's family courts.

Would that save fighting parents money in the long run?

"That's not really the object," McCullough admits. "The object is, of course, to create the best possible environment for children to reach adulthood." ☐

## EVEN IN AMICABLE BREAKUPS, THE COSTS OF LAWYERS, COURT FEES, ALIMONY AND CHILD SUPPORT CAN QUICKLY RUN INTO THE TENS OF THOUSANDS OF DOLLARS.

Victims and their attorneys are reluctant to raise such concerns in court for fear of being accused of false allegations.

"And so often financial control is part of the [abuser's] incentive system," Kenney adds. "Money is always a concern when victims are contemplating whether to leave, how to leave and how to support their kids. And the idea of paying an attorney is sometimes the last straw that prevents someone from making that leap."

Moreover, Kenney says, the idea that current state law creates protected legal barriers that wouldn't happen under a joint custody presumption "just flies in the face" of research from other states. She points out that in the 1990s, California and Oregon shifted to a presumption of joint custody — then switched back. A 2008 study on those changes by the University of Iowa's College of Law concluded, "The biggest winners, at least in Oregon, seem to be not so much the traditionally noncustodial parents, but rather the mothers and, slightly less dramatically, the divorce lawyers."

Indeed, one longtime Vermont mediator suggests that, if H412 were adopted, "None of us would be able to handle the amount of business we would get."

That's the opinion of Neil Radar, mediator-

# Dollars and Sense

Vermont's director of financial literacy gets people to broach a taboo subject: money

BY CORIN HIRSCH



If a stranger asked you, "Where did you learn about money?" you might frown your brow and deflect the question. When Lisa Helme asks it, though, Vermonters answer often than not: not open up and share what they consider to be some of their most tightly guarded secrets.

As the director of financial literacy for the Vermont state treasurer's office, Helme is familiar with the angst that swirls around the dollars in our wallets and bank accounts—or at the back thereof.

A lean and energetic brunette, Helme has worked in communications or education for almost all of her career. She spends plenty of face time with Vermonters of all ages, offering tips on saving for retirement, using credit wisely and even using or spending allowances (she says she's discovered that, even when people know what they should do with their money, they don't always do it. And she's skilled at getting people to tell her why "Money is not just about dollars and cents," Helme says. "It's power and emotion, and it's one of the biggest taboos out there."

Five years ago, when then-state treasurer Jeb Spaulding founded Vermont's financial literacy office, he brought in Helme, who had previously served in the state's Fish & Wildlife Department to, well, helm the program.

With the poise and eloquence of a newscaster (from her days as a broadcast journalist in Colorado), Helme launched herself into writing web content, producing newsletters and crafting curricula. She devises financial literacy strategies for Vermonters at all stages of life, but especially those planning for retirement.

"A lot of financial well-being is something that every Vermonters should have an opportunity to attain," explains current state treasurer Beth Pearce. In the next breath, she notes that the state manages the retirement program for upwards of 66,000 vested and retired

employees. The implication is that when individuals plan well, everyone wins, including state government. "From our end, we want to help people develop those habits that will stay with them for a lifetime," Pearce says.

Helme describes her office as a "mighty department of one." From the initial focus on retirement, it gradually expanded its reach to other ages and populations, from National Guard troops about to deploy abroad to women in their thirties and forties. In 2010, the department began reaching out to children. It's common knowledge among financial literacy experts—there are 36 such departments around the country—that parents don't always pass along financial know-how to their offspring.

"When I teach, I ask people to raise their hands [to the question], 'How many of you have never had your parents talk about money?'" says Helme, who holds workshops all over the state. "Most of the hands go up. Mine does, too."

Helme, the daughter of an American Air Force officer, says she was 30 before she desperately asked a bank clerk to show her how to balance her checkbook—"because her parents never had." "I was so embarrassed," she recalls. That experience acquainted her with the difficulty adults have discussing money. At home, children may pick up financial knowledge indirectly, such as when parents fight about money. Helme says some may learn only when they get their first job.

"You can have fun talking money. How did you learn about money?" Helme chafes.

One of the programs her office rolled out for children is called *Leading Is an Investment*, which aims to teach personal-finance principles by providing elementary schools with children's books on financial subjects. It also supplies lesson plans for teachers and librarians.

During the first year, about 1200 elementary school students took part in the program, keeping logs of what they read. In 2012, nearly 9000 reading logs on the themes of investing and goal setting were returned to Helme's office. Over the last few months, kids at 180 Vermont schools have plowed through books with titles such as *Amber's Car Wash* and *The Pickle Patch Market*. Helme says the reading list has grown to 70 titles.

"Children seem so enthusiastic to improve their money-management practices in small ways, so we love to see the program growing," Pearce says.

Helme admits the technological age presents new challenges, even for adults, when it comes to managing money. For instance, internet seems attractive when paychecks are deposited directly into our bank accounts, which we then use to pay bills online or with

YOU CAN HAVE FUN  
ASKING PEOPLE,  
"HOW DID YOU  
LEARN ABOUT  
MONEY?"

LISA HELME

debt-free. "The whole electronic thing is a challenge," she says. "Think about that psychologically — the number doesn't mean anything."

Two years ago, the Financial Industry Regulatory Authority conducted a study of national "financial capability," i.e., knowing what to do with money. Vermonters ranked No. 3 out of the 50 states in terms of straight financial capability, but ranked a pitiful 41 in terms of "financial behavior" — that is, saving money, planning for the future and using credit wisely.

Heline takes the survey data to stride. It motivates her to keep her office website — [moneyvermont.gov](http://moneyvermont.gov) — densely stocked with information "that people can access discreetly," she says. "When you smile decisions you regret, it doesn't mean you're a failure. But if you don't have a lot of knowledge and make that first bad mistake, it can build over time."

To help avoid those mistakes, Heline offers the following three tips:

### Talk about money openly with those closest to you — your partner and your children.

When it comes to money, "We keep the bad stuff hidden from each other," Heline notes. "If you look at the research [around money], one of the biggest points of disagreement is money, not sex or anything else. But once you start looking at it, it's not the monster you thought it was."

As for parenting, Heline advises looking for "teachable moments" which could be as mundane as taking money out of the bank. Ask a little kid, "What's an ATM?" They might say it's a magic money well," Heline says. "They watch it and that, yet we don't explain."

Handling out allowances, filling piggy banks, planning for a big-ticket purchase — Heline says teaching opportunities in all those situations. And, though she thinks a money number "will always seem high" to a small child, she stresses the importance of discussing

paychecks and career paths with one's offspring, particularly as they begin to plan for college. "We need to have these conversations about how much people get paid — as a pilot, as a teacher, as a restaurant owner," Heline advises.

### Use credit wisely, and stay abreast of your credit report.

Heline is troubled by a "play today, pay tomorrow" ethos she often sees, especially when it inspires people to take on high-interest payday loans. "If you use credit or loans, you're giving away your ability to make a decision about that money in the future," she says. "You might trade away a decision four years from now to take a vacation."

Believing in the key to help people, Heline suggests, for advocates for a "revolving crisis" — keeping budgeted amounts of cash for groceries, gas and other expenses in separate envelopes. She also advises people to obtain and study their credit reports on a regular basis; by law, everyone is entitled to free annual credit reports from the three major credit-reporting companies.

### Save as early as possible for your long-term goals, including retirement.

It's a no-brainer and one that's constantly hammered into our heads: The earlier we start saving for retirement, the better. Yet Heline knows firsthand how often people start late and then feel incapable of catching up. Uncertainty about the fixed income they'll have after they stop working adds to the problem.

"We've moved from pensions to 401(k)s, and you need to be plugged in to what you need to put away," Heline says. "People think you need to be good at math to save, but you don't need to be. You just need to be good with a calculator." And, of course, good at sticking to a budget. ☐



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# Getting Creative

Vermont's new creative-economy steward is a storyteller and matchmaker

BY CATRY RESHER



**V**ermonter is synonymous with snowboarding, skiing, and farming. But those activities account for a fraction of the state's economy. Traditional sectors such as manufacturing and health care play a big role, but the Green Mountain State is also home to a large and growing creative economy made up of "knowledge workers" who produce everything from software to film scores.

The Vermont Technology Alliance, a trade group representing the state's software and technical companies, estimates that its members alone brought in \$150 million in 2009; their revenue jumped to \$200 million in 2011.

That year, the state created the Office of the Creative Economy, under the auspices of the Department of Economic, Housing & Community Development, to help support and expand these industries. The OCE absorbed the Vermont Film Commission, which had focused on luring filmmakers to Vermont. The OCE's first director, Joe Rooklidge, was the former

head of the film commission, he resigned in late February.

Larry Hasselblad/Torres, creator of Montpelier's coworking and community-owned space, Local 64, has stepped in to take Rooklidge's place. The energetic 42-year-old entrepreneur has a worldly background—he spent his childhood in Seattle and Malaysia, and went to high school in Hong Kong, earning his bachelor's degree at Vermont's School for International Training in 1989. He started a public-policy institute and helped craft policy to promote innovation and entrepreneurship for the Massachusetts Institute of Technology and UVAID before founding Local 64 in 2012.

Over the past year, Torres has been a vocal proponent of the state's creative economy, winning a "Tech State of the Union" event put on by partners including Google, Kaplan Advisory and Aaron Davis at February, and organizing a video game showcase in January at the Hart House in Montpelier, where lawmakers heard from local developers hoping to boost their

industry in Vermont. Last month, Torres wrote a white paper addressing competing sectors that was published by the Vermont Center for Emerging Technologies.

Torres, who lives in Cabot with his wife and daughter, came to Winooski recently for a Vermont Technology Alliance lunch and learn on "Marketing Vermont as a Technology State." He discussed his new job afterward over a pot of Roastin' at Dohen Tea in Burlington.

**SEVEN DAYS:** You're the new director of the Office of the Creative Economy. What does that mean?

**LARRY HASSELBLAD/TORRES:** I think that means a couple of things, at a high level. [The office] plays a role as a doer and for people looking for information about film. [That is in part the result of the major skill set of the past director,] some of these inquiries turn on permitting—what do I need to be able to shoot here in April?—licensing zoning and incentives. Those seem to be the three

questions that we on my phone right now.

The more exciting piece is, how do we transform that entertainment-industry-facing office into something that's broader and more relevant to the creative sectors that exist in Vermont today?

**Q2:** Such as?

**LHT:** There are three that have been identified as priorities. Film and new media—emphasis on the new media. Advertising and marketing, which I'm not sure I completely understand, but it involves graphic designers, principally illustrators, these kinds of folks. The third is software and game development.

There are lots of other areas that aren't represented by the Office of the Creative Economy—performing arts, visual arts. And I think one of the reasons is, we have the Vermont Arts Council, we have the Shakespeare Festival, we have local arts organizations, so there's sort of an ecology there. We don't really have a good ecology formed around these other sectors.

#### SD: Why is the state interested in developing them?

LIFE: I think for a couple reasons. One, they create employment. Second, they create wealth, and there's economic value there.

They're green jobs. They're good jobs to have in Vermont. They require a skill set that can be learned on our institutions of K-12 and higher ed but, at the same time, they are jobs that you can grow into. You can envision a workforce that perhaps isn't doing well in agriculture, or in services else — maybe there's an opportunity to advance those skills in service of a larger entity. If you were a dairy person, maybe you can become a marketing person for a cheese co-op.

#### SD: What do you think are the biggest opportunities?

LIFE: A big one is new business starts. It's a common theme that if you have skills in coding, in design, you're not very far off from the capacity of building your own business and being self-employed, if you want.

Another goal is going to be in K-12 education, preparing young Vermonters for jobs at some of those great employers we have — IBM, for example. What kind of academic path is going to enable them to pass the math test so they can get into the programming jobs? A third opportunity is around post-secondary education and this notion of retaining more of our young workers. Creating internships and playing a match-making role in ensuring that young graduates know about opportunities in some really exciting companies.

Another opportunity is to encourage more seed capital for the formation of new businesses in Vermont. To be able to make that case to investors, we have to be able to tell a certain set of stories about high-growth companies that are here — that haven't had to move to Boston or New York or elsewhere. Because of the nature of this [creative economy] work, you don't have to leave manufacturing or distribution centers.

Maybe a harder-to-pull-your-finger-on opportunity is, when Vermonters tell stories, do they tell a different kind of story? And if so, how can we promote those stories in the natural setting? One role is the commissioner-like entity could play in to champion the fact that [there are] those with Vermont connections.

I'm thinking of *Safety Net* Governor. This film was scored by a Vermont

musician and directed by a Vermonters. This idea of "made in Vermont" needs to extend beyond our food brands and into our creative output. Would *After Watch* Project have been a different film if it had been made by a Vermonters? Probably. How? Just kind of play around with the notion of the Vermont narrative.

[Laughs with [redacted] guest, Education is a niche that Vermont could quickly occupy. We have Chris Hasebeck here, who produces educational reading games, and Thomas Givens. We have Brian Wood [Givens] trying to develop a different kind of strategy game. I think Vermont could get known for building a different kind of video game.

#### SD: How can your office help with that?

LIFE: In a couple of ways. The first is brightening the spotlight. Making sure that people know about what's happening here in Vermont. A second —

#### SD: But how? Like, literally, how does state government do that?

LIFE: As a spokesperson, that's one way to do it. I'm in Boston at a digital conference, I could clearly be speaking to audiences directly and telling Vermonters to tell those stories. "Let me show you Brian Wood Games, which went from a woman-owned company of one to 11 in a period of two years because of inspiring stories.

A second is through writing and creating publications. One of the things I've loved to do in my various jobs is to write magazines or case studies, little briefs that share the spotlight on actors or policies or illustrative examples that inspire people to think in those terms.

And by advertising those and getting into a position where I can speak on behalf of our organizations to the press.

I think being present at events like Peak Pitch, which matches investors with entrepreneurs. Or, like Investor from Drexel, you really need to talk to Vermonters, because they're got a game engine for building 3-D games that's going to change the industry a year from now. Who knows? Playing that match-making one-on-one role is in the right kind of focus, I think, will be really helpful. @

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# Kids These Days

In Colchester, New American farmers raise meat for the refugee community

BY KATHRYN FLAGG

**A**s refugees from Burma, Thailand and Somalia make their homes in Vermont's New American communities, they begin searching for a meat that few supermarkets stock alongside the shrink-wrapped chicken, pork and beef—goat.

Goat may not be a staple of most Americans' diets, but these handy little creatures are widely considered the most common meat animal in the world. That doesn't make it any easier for resettled families to track down the fresh, locally raised goat they use: they prefer. Few Vermont farmers are savvy in the ethnic meat market, and fewer still can legally slaughter goats on-farm. A goat from Eastern can cost as much as \$300.

Whatever the source, the process is expensive, confusing and occasionally fraught with cultural miscommunication. One family stopped alongside the road to slaughter a goat purchased live from a Vermont farmer; when passing motorists got a look, they called the state trooper. No wonder that roughly 30,000 frozen goats are imported each year to Burlington's ethnic markets from Australia.

That may soon change, thanks to the Vermont Goat Collaborative, a team of two Bhutanese farmers raising goats to sell to Burlington's ethnic communities. The program is the brainchild of Karen Prodenberger, a tireless community development volunteer working alongside refugee and immigrant groups and Vermont's ever-growing New American community. In this plot just, the farmers will raise between 50 and 100 goats, mostly male kids that are the inevitable byproduct of goat dairy farming.

On a recent morning in late March, the kids—numbering 66, with the oldest



It's Bhutan's Chudha and Karen Prodenberger.

standing in at about three weeks—prance around a makeshift playground inside a former dairy barn in Colchester. They crowd atop trees and wooden planks, bounding off each other—and their toys—with boundless energy.

"They are so happy!" says a joyful Chudha Bhutari, the 33-year-old lead farmer for the project. He oversees the herd along with his family and brother-in-law, 27-year-old Tito Dahi.

In a few hours, it will be feeding time again. After that, the farmers are expecting a visit from a large-animal veterinarian, who will vaccinate the goats and teach the Bhutanese farmers how to castrate the males.

In seven or eight months, customers will be able to come to the farm—located less than three miles from downtown Windsor—and select a goat for their dinner table. Assuming the collaborative can raise roughly \$15,000 to construct a state-inspected slaughter facility, buyers may even be allowed to butcher the animal on-farm.

It's a prospect the New American community is embracing with open arms. Bhutanese friends and relatives are already making frequent trips to Colchester to help the farmers and approve the goats.

"People can't ride their bikes there, get their car stuck, ride home and not get dinner," says Prodenberger, a veteran of community development work in Madagascar who moved to Vermont in 2009 and has since made the goat in Colchester her top project.

"She has eaten, slept and breathed this project, and through sheer force of will, we all came together," says Jennifer Colby, the outreach coordinator for the Vermont Pasture Network at the University of Vermont.

Prodenberger, along with a

PHOTO: CHRIS GIBBS

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# SIDEdishes

BY CORIN HIRSCH & ALICE LEVITT



A latte at Blackbird Coffee Shop

## South End Snacks

NEW BLVD/END EATERY TO OPEN: SNAKES is taking big, she's all set for the soft opening of the new Blackbird Coffee Shop at the Innovation Center, beginning later this week or early next week, and Bettie says the chocolate-chip cookies there will be good enough to fill the void left by the South End's Fresh Market. Burlington's chocolate-chip-cookie lovers have been pining ever since that grocery closed.

With BLANDED TAVEL, BLURRED BAKERY and the original BLURRED CUPPER SHOP downtown, the new canteen at 100 LAUREL AVENUE will be Bettie's fourth eatery opened in as many years. "We're taking the Blackbird Coffee Shop concept and expanding it a little bit," she explains. "We absolutely love the

Church Street location, but we're limited in what we can do [there] because of the space constraints. This allows us to be a little more of a cafe."

The LEED-certified Innovation Center has a recently redone cafe space and a built-in population of hundreds of office workers, making it a natural fit for Blackbird. The 30-seat resto will also be open to the public, with starting hours on weekdays from 8 a.m. to 3 p.m. Bettie says she'll also use the space for private parties and special events, such as her popular opene nights and beer and wine events.

The menu showcases a wide range of breakfast and lunch dishes, aimed at everyone from the hungry worker to the gourmet looking for a palate-tingling.

Homemade breakfast sandwiches and bignos

## North Pacific

A RENOVATED CLASSIC WILL REPLACE SKY BURGERS. Burger lovers would be well advised to get their fill of the "Patriot Monday," "It Had to Be You" and "Gonda Gaddler" Burlington's SKY BURGERS will close at the end of April after three years in business.

The news may come as a surprise to diners who have seen the Church Street restaurant full on recent evenings. According to owner STEPHEN "MY KENNY," business wasn't a problem. But when MANAGEMENT OF BURGERS AND BEANS CAFE approached him about taking over the space, the timing was right.

Kennedy says the restaurant's busy schedule has left him and his family overwhelmed. "We just thought it would be best for us to let [them] go with it and move on," he says. "We were very happy when they approached us."

Brendel was not available for comment by press time, but Burlington's will remember his casual Asia cafe, formerly at 115 St. Paul Street, which opened in 1999. It closed in 2011, when landlord Joe McNeil began renovations on the 19th-century former horse stable.

Kennedy says Brendel will serve his pie. Asian fare at the new restaurant — but this won't be your daily Pacific Rim. According to its entertainment-promote applications, the new incarnation will have live music and DJs.

— A.L.



Photo: Tim Kellie

from HENRI & BAGEL BAKERY (with Brendel-made cioppa cheese) will be available for breakfast, along with omelets in flavors including carbon-cauliflower-potato-bacon and chocolate-espresso. Lunch will focus on sandwiches and salads.

Espresso and coffee will be available, and Bettie says she and chef MICHAEL CLARKE

have designed a number of new desserts: slices of whole cakes — including red velvet and chocolate — and milk chocolate and honey-vanilla puddings will be sweet ways to end a weekday meal.

— A.L.



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## Kids These Days WED 12



coalition of supporters including the Association of Affirmative Living in Vermont, the Vermont Land Trust and the Vermont Refugee Immigration Program, is decreasing his. If this year goes smoothly, she imagines a network of small farms "push" in which refugees families send goats for supplemental income.

**T**he goat collaboration sits on a high, windy bluff at the end of Pine Island Road in Colchester, a score's throw from the Wyanad River. The VLT bought the 236-acre former dairy farm at auction last May for \$926,650 and closed on it in late September. VLT vice president for land conservation Andrew Smith says the property was a conservation priority because of its riverfront location along the ecologically

sensitive Interstate and its proximity to Burlington and Windsor.

The low-lying fields run the risk of flooding, making them unsuitable for most crops but excellent for grazing. In fact, Gully says that if farmers employ rotational grazing responsibly, goats could actually improve water and soil quality along the river by adding organic matter. Goat farming isn't the only endeavor slated for the old Wyanad farm, AALV is also investigating the possibility of additional vegetable and nut production.

Glenn, field and these features live next first at the white farmhouse perched above the river, an arrangement that Smith says also benefits VLT, since the families serve as caretakers for the property. While VLT gets

**food**

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RIDE THEIR BIKE THERE,  
GET THEIR ANIMAL,  
RIDE HOME AND  
EAT IT FOR DINNER.**

**KAREN FREUDENBERGER**

# **SIDE**dishes

CONTINUED FROM PAGE 43

## **Crumbs**

**LEFTOVER FOOD NEWS** Items you ever gave to a dog or left with a guest? Japanese market and restaurant what Burlington was missing? Beginning in May, you won't need to be sad to go home anymore. That's where

procomes, including sake, wine and beer. "It's stuff that you can't get around here at this point — stuff that nobody carries," Russo adds.

Fragrant bento boxes and sushi will be for sale, but Russo also hopes to empower customers to make their own Japanese

in sufficient, Russo says, he'll offer cooking classes, too.

— A. L.

Since its founding in 1990, **MANHATTAN BAKERY** has morphed from a cottage business at the **BALTIMORE/ANNAPOLIS MARKET** into a brick-and-mortar bakery in Arlington's Old North End. Now it's undergoing another transformation into **BAKED SAVORY**.

**JESSICA BUNCE**, who purchased the bakery with her husband, **KEVIN**, two years ago, says they like the need to distinguish themselves from **PURDIE BREAD**, which opened in Arlington in late 2011 and has since expanded to South Arlington. "It's been really fun watching our customers since they moved in," she notes.

The move was inspired by the time the business spent living in the distinctive bays neighborhood of Tucson, Ariz. "Bakers' sense 'neighborhood' in Spanish, and when we first dreamed of opening a bakery, we wanted it to be a place that would serve as a neighborhood 'heart beat,'" Bunce says, though there won't be any Spanish or Mexican pastries in the store.

Cher Bencos also moving the nights when they bake and serve pizzas. On Thursday, Friday and Saturday nights, 205 North Wisconsin Avenue will become **PIZZA BARRIO**.

— A. L. B. C. H.



Chris Bunce at Baked Savory



Pizza at Baked Savory

**BALTIMORE MARKET** and **ANNAPOLIS MARKET** will open at 107 College Street.

The market, which Russo says he hopes to call **Market**, will feature high-quality Japanese

food at home. He'll sell herbs and sharpening stones to assist in the skillful cuts necessary for dishes like the raw fish, local meats and seasonal seafood he makes at Sea Sea. In interest

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## Kids These Days

the goat collaborative under way, the organization and A&E are drafting a business plan for the farm. Smith says the nonprofit is committed to owning the property for at least three years while helping incubate the budding businesses. At that point, VLT plans to sell the property with a conservation easement — perhaps to the new goat collaborative.

This year the farming project attracts an grant funding pieced together from individuals and organizations including Green Mountain Coffee Roasters and the New England Greenrobs Restoration Fund. Volunteers ranging from UVM fraternities to City Market co-op members have pitched in to clean the barn and tend the goats. Steve Reid, one of three co-owners of Brookfields Farm Teed Farm, is chipping in to provide advice, expertise and, most importantly, goats.

But Teed's milking herd produces roughly 100 kids every March, and, aside from the few females the farm keeps to replenish its own herd, the rest need new homes. Reid expects the vast majority will head to Bhaurath from now on.

No one expects the goat collaboration to be a full-time job for Dohal and Bhaurath — or for any of the farmers. Freudenberger, a seasonal recruiter for an expanded version of the project. Bhaurath, who works on a week at Ki Cortis Temporary Contract, has cut back one workday a week to make time for the goats, but he and Dohal view their venture as a source of supplemental income.

Freudenberger initially considered the farming project a natural fit for elders in the refugee community. They typically have the most farming know-how, she says, compared with younger individuals who spent formative years in refugee camps. Freudenberger remembers meeting a Somali family whose older, Mohamed, seemed particularly skilled with his hands.

"I took it as a challenge. How can I engage this generation?" So one day I just asked him, 'So, Mohamed, did you ever have any animals?' she says.

The man sat both upright and started telling Freudenberger about his camels, cows and goats. "His eyes just lit up, and he was a different person. It hit me harder than any day since... what a hugely important piece of people's lives is missing when they come here," Freudenberger says.

Bhaurath, who spent 15 years living in refugee camps in Nepal, likewise missed working with animals. Prior to his

family's expulsion from Bhutan, when Bhaurath was just 8, his father owned a 100-acre farm there. In exile, the family lived in a small, plastic-covered house made from bamboo and traveled outside the camp for days at a time to collect goats for market. Bhaurath grew fond of working with the animals and learned to recognize a healthy one when he saw it.

He recalls how families in the refugee camp sometimes struggled one or two live goats into their homes to raise, in defiance of camp regulations. They kept for the animals in the surrounding woods and hid them when authorities swept through.

Despite his experience, Bhaurath had never tended his own herd, so he spent a week last August starting with Reid at Teed Farm. In particular, he focused on the use and care of electric fencing, in Bhutan and Nepal, goats typically roam free.

"Chads had no experience with fencing in that sense," Reid says, "but I've learned a lot from him and have absolutely no doubt that Chads knows things about goats that I haven't learned yet."

Bhaurath and Reid say the few days after the goats' arrival were the hardest. In Atlanta, goat kids stay with their mothers and nurse until they are weaned, but here the farmers had to teach the goats to drink from a bucket fitted with nipples. In the meantime, they fed the goats individually, which meant waking up as early as 3 a.m. before heading to work.

The load is lighter now. At feeding time, four times a day, the goats take willingly to buckets filled with kid-milk replacer.

And they're thriving. "[Bhaurath] is infinitely patient and obviously really, really fond of them," Reid says.

So is Bhaurath's family inside the white farmhouse, his wife, Gris, is feeding breakfast to one of the other "kids" on the farm, the couple's 15-month-old daughter, Jevenna. The otherwise, smiling toddler has spent much of the morning toddling around the farmhouse, when it's time for a mid-morning nap to the barn, she exclaims with delight, "Mooooo!" — a signal for "goat."

For Bhaurath's, the new farm venture is a dream come true.

"I never thought, when I lived in Nepal, that I could be a farmer in America," he says. If all goes according to plan, he won't be the only one. □



More food after the classifieds section. PAGE 47



# Top of the Hill

St. Johnsbury Academy's culinary school provides fine dining at a discount

BY ALICE LEVITT

**W**as was the last time you had beef tenderloin at a restaurant for less than \$10? Or better breaded lobster for \$15.99? Probably never, or too far back to remember, unless you're in the lucky minority that's discovered St. Johnsbury's Hilltopper Restaurant.

How do they do it? Child labor — but in a good way. The Hilltopper is the working classroom for St. Johnsbury Academy's culinary program. First-year vocational students at the residential high school learn the basics in the on-campus bakery run by pastry chef Faye Kuznetsov. They work in the catering kitchen, preparing meals for special events, and do prep work for the Hilltopper, which is run by chef David Hale and manager Sue Libbey.

In their second year, students spend two course meals each day at the Hilltopper at 1216 Main Street, on top of rigorous academics. Mondays and Fridays are reserved for classwork, which covers new techniques and management and purchasing skills. But Tuesday through Thursday, from 11:30 a.m. until 1 p.m., the high schoolers become cooks and servers at one of Vermont's hidden gems.

Like St. Johnsbury Academy as a whole, the culinary program offers a prestigious education. Since its beginning in 1970, the program has produced cooks for Northeast Kingdom restaurants such as the Fiddler Hill Inn and Thetacreek Grill. Last year, 12 grade earned a collective \$120,000 in



**A BIG REASON WE CHANGE THE MENU AS MUCH AS WE DO IS, WE WANT THEM TRAVELING THROUGH THEIR PALATES FIRST.**

DAVID HALE

scholarships to culinary schools. Ryan O'Malley, previously chef at the now-closed Klamason in St. Johnsbury and currently a chef instructor at the New England Culinary Institute, got his start at the Academy before heading to Paul Smith's College.

In O'Malley's day, St. J.'s was more like other high school culinary programs. Students cooked within school walls for a customer base of peers and teachers. That changed 10 years ago, when the students began preparing their fare in the space on

Hastings Street that once held the Black Bear Tavern & Grill. Three years later, after more than a year of work from carpentry and electricity students, the clean, modern Hilltopper Restaurant opened in its current location.

At that time, in 2004, Jim Libbey ran the culinary part of the program, while Sue Libbey, his wife, taught students restaurant-management skills. When an injury benched Jim, the school posted an ad for his replacement. It landed on the desk of David Hale, the NECC chef-instructor who had opened the fine-dining Chef's Table in 1999, then worked as Hilltopper's executive chef and director of creative services. When asked to send the ad to alumni on his list, Hale decided to apply for the job himself.

Today, while Sue Libbey remains the friendly, professional face of the Hilltopper to the public, Hale has made the restaurant a destination for diners in the know.

During the school year, the students prepare and serve four different seasonal menus: Winter fare and an American/Israeli menu start the year, next, the terms pull out all the stops with a Mediterranean menu.

That retreats hall of fame made its debut during Hale's first school year as the job, four years ago. Before his arrival, students had traditionally agreed on a theme for their second-to-last menu of the year. When the class couldn't decide between Greek and

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## Top of the Hill

Moreover, Hiale pulled out a map and gave them a rudimentary geography lesson on the Mediterranean and its varied climates.

Today, the menu includes three or four dishes each from Bordeaux, Athens, Sicily, Alexandria and Morocco — for instance, braised rabbit stew with herbaceous beans, lamb musakani and Moroccan butter soup. Diners are unlikely to find such dishes assembled on a single menu anywhere else in Vermont, let alone in the Northeast Kingdom, at prices starting at less than \$12 for some soups.

Not surprisingly, the Mediterranean offerings are popular. "With that menu, our guests know what they're getting!" Hiale says. "They often say out when they hear we're changing it. We run that one a couple of extra weeks this year because we're appreciated it, and it worked for us to be able to plan [the current] menu."

He's referring to the final menu of the year, when visitors take a bow by preparing their signature dishes. This year, each of the 10 graduating students conceived a dish that represents who he or she is as a blossoming chef. The menu launched last week and will be served at Hildopper and the school year ends on May 15.

The diversity of both the students' origins and their goals informs the menu. Roger Richardson comes to St. Johnsbury Academy all the way from Bermuda, one of the 27 countries represented in the student body. Next fall, she'll begin her first semester at Johnson & Wales University's Miami campus, majoring in culinary arts and exploring a passion for pastry as the side.

Richardson's dish is a duo of fish that celebrates the holiday season, Bermuda style. "This week is Good Friday, Easter is on Sunday. Usually around this time of year, we have hot cross buns and fish cakes," she says. "It's the perfect timing to reintroduce to this area."

Her potato, flaky salt-and-cake is combined with cubes of smoked potato, all breaded in panko and served on a tiny bun. To contrast with the fried celebratory food, Richardson grills a chunk of azuki-grade tuna and serves both with a side of tartar sauce speckled with capers. A salad of grilled corn with beans is a fusion of Richardson's brashly birthplace and her adopted home. Even in Bermuda, where fish is plentiful, you'd be

hard-pressed to find the dish for the Hildopper's \$9.95 price tag.

Other dishes have a more local focus. Marie Warden uses her family farm's chicken in her pot pie. Most other students meet the Hildopper's Vermont Fresh Network criteria with food delivered by Black River Produce or Rockwell Foodservice.

Hiale says he loves hitting local farm stands and supporting small farms in the Northeast Kingdom, even those that are not VFN members. No matter what the supplier, he says, the school always pays full price for products.

Cody Lamy's \$9.95 lacrosse dish is one of the most ambitious on the menu, using an ingredient that recently became a rare commodity — quail from Crowndale Game Birds of Vermont. A few last month at the Springfield farm donated one of its three broods, killing 20,000 quail. But Hiale says the farm still has enough to supply the Hildopper, which feeds between 30 and 45 people each day, three days a week.

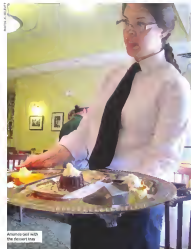
Lamy says he relished the challenge of preparing quail, a notoriously underpriced food. His dish, cooked by another student on the day Seven Days tried it, was quail as it should be: cooked just beyond perfection but still ideally moist. It was served over a Parmesan-heavy risotto made of sweet potatoes instead of Arborio rice, and both meat and starch benefited from a tangy red-wine dressing with a subtle drizzle of white truffle oil.

Approximately 40 percent of St. Johnsbury culinary students will pursue a kitchen career, and about half of those will shop higher education on favor of jumping into a full-time restaurant job. Hildopper belongs to the latter group, he says. He plans to head south, to a restaurant in North Carolina, to explore his interest for all things heavy and fried.

Learning how English is part of Hiale's desire to get out and taste the world. "We're not trying that to be like cooks and just stay in the area," he says. "We want them to explore. A big reason







Amato's gets with the flavor this

we change the menu as much as we do as we wait them traveling through their plates first."

The students are giving Vermonters opportunities to travel through their palates, too. One series, Robert Sylvester III, was inspired to create his dish of lamb chops, fried chorizo and Parmesan dumplings on a recent trip to the French Riviera.

Amato's Deli learned her Swiss-German take on pork knish from a friend who hails from the Alps. Made of Boedon Farms flap meat, the stew is served over toasted spätzle with cucumber-dill salad and apple-and-vinegar-flavored, bacon-packed red cabbage. For good measure, an exceptionally tender, beautifully seasoned filet mignon sits on top of the \$9.95 lunch.

Well, who is currently deciding between attending NECA and the Culinary Institute of America, was working as a server last week when Seven Days visited the Hilltopper.

seriously taking orders and answering questions for what Hilde says is an overwhelmingly well-informed public. Many guests are regulars and happy to give constructive feedback on their charge's growth.

"These are high school kids," Sue Lillie says. "We ask at the beginning of the year, 'How many of you are just permitted to serve the guests?' Lots of heads go up. But they bloom over the year."

"[Customers] are weepy at the end of the year, saying goodbye," adds Hilde.

Of course, customers will raise the students they've grown to know, but their grief may also have a more selfish component. They know they'll have to wait until fall for another taste of the Hilltopper's exquisitely imaginative fine dining. ☐

**Hilltopper Restaurant**, 108 Main Street, St. Johnsbury, 784-6964



## IT HAD TO BE EWE!

**Back by popular demand!**

A lamb patty served on a grilled garlic bread with feta cheese, corn curls, cucumber sticks, tzatziki sauce & drizzled with a fresh lemon meat sauce with a hint of Mass Play sweet chili sauce.

**\$5 DRINK SPECIALS**  
**Wednesday & Thursday**

House Margarita • Hurricane • Mojito 44  
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## ARE YOU A SALSA SENSATION?

Does everyone love your homemade salsa? Submit your recipe (with points for creative, unusual ingredients) and you could earn a spot in Vermont Restaurant Week's **Salsa Sensation** competition on May 4 (salsa de mayo) at Red Square in Burlington.

Find all the details and entry form at [vermontrestaurantweek.com](http://vermontrestaurantweek.com). Deadline for recipe submissions: April 9.

## APRIL 03-10, 2013

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COMMUNITY

[www.elsevier.com/locate/jmb](http://www.elsevier.com/locate/jmb)

credits

2000

**WAB WIZO!** Set in sub-Saharan Africa, Kim Nguyen's drama tells the heart-wailing story of a 14-year-old girl whose kidnapped brother is sold as a child soldier. She vows murder to be reunited.

*David B. Davies*

[illegible]

health &amp; fitness

Analysis

**FAIRFIELD PLAYGROUND** - Youngsters find winter fun in a colorful setting and snack time. East Northern Memorial Library, Fairfield, 10-2, 30 a.m. Free info. 823-5430.

**KEY'S WORLD MUSIC & MOVEMENT** brings children back up to dancing shoes to African dances such as May Poodusheek. Valley Public Library, 1000 Highway 102, 30-31-16, a fee free. (408) 492-6292

**HAVING & GROWING WITH CARSTEN** Two to 3 years. Kids get left to dance and roll around. Dances from: Poodusheek Valley Public Library, 1000 Highway 102, 30-31-16, a fee free. (408) 492-6292

**FRESH-FISH DISCOVERY PROGRAM: FEATHERS RYAN** Let it be your look and let us be your ally. We're looking for a professional photographer, north, north-north east. Contact: Feather's Ryman, 10-11-02, 10-11-02, 10-11-02.

**READ TO A DOG** Students share words with a friendly literacy therapy pooch. For more information, call 343-5600 or visit [www.readtoadog.org](http://www.readtoadog.org).

Until the late 20th century, the majority of Vermont's farms were small, family-owned operations. In the years since, while much of the state's tourism and agricultural industries rely on this pastoral image, the way of life has been rapidly disappearing. The Rural



RURAL VERMONT CELEBRATION

Wednesday April 10 8:30-4 p.m. at Virginia's OpenAir House. Free info 325 7222  
vaadventures.org

## APR. 5 &amp; 6 | MUSIC



### Finding Common Ground

Vermont Post Laureate Sydney Lee already has several books, fellowships, teaching positions and the status of Pulitzer Prize finalist under his belt. In "Lovely All These Years," the Vermont Contemporary Music Ensemble's 25th season's 6 male, he can add concert performer to his resume. This unique performance features original compositions by Thomas Reed, Michael Glose, Lydia Butler-Bain, Erik Nierlen and Alex Ables written in response to the poems Lee will read. Each piece creates a seamless progression of musical verse and poetic meter: a continuous mosaic from the start of its music.

## VERMONT CONTEMPORARY MUSIC ENSEMBLE

Friday April 5 8 p.m. at Unitarian Church in Montpelier. Saturday April 6 8 p.m. at  
Black Box Theatre, Main Street, London, at Burlington. Tel. 25 July. NAB 8000, www.nab.org

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 TO BE LISTED, YOU MUST INCLUDE THE NAME OF THE ACTIVITY DESCRIPTION  
 ONLINE LOCATION: 1001 AND CONTACT PERSON NUMBER.

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Source: *U.S. Census Bureau, 1997*

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Journal of Management Education 35(1)

www.industrydocuments.ucsf.edu

APR. 5 | THEATER



# OUT of this WORLD

**T**hey claim to come from a planet beyond the sun where music is the only means of communication. On Earth, the Voca People maintain a home base in Israel. Clad entirely in white, with painted faces to match the performers in Lior Kalfu and Shai Fishman's musical-theater brainchild have a 70-plus-song repertoire that the New York Times calls "a knockout." Names such as Tenora, Bar-tone and Soprana reflect the vocal ranges of the troupe's eight members, whose a cappella and beat-box skills hit all the right notes, from Michael Jackson's "Billie Jean" to Beethoven's Fifth Symphony.

**VOCA PEOPLE**  
Friday April 5, 7 p.m., at  
Paramount Theatre in  
Rutland \$20-75-\$8-75 Info:  
775-280-0000 [paramounttheatre.org](http://paramounttheatre.org)

APR. 4 &amp; 5 | MUSIC

## Joining Forces

In these smoothers in the winter? Helena, Montana, a city of approximately 20,000 residents, produced both the award-winning writer Maile Meloy and the composer Greg Bolin. The pair has collaborated on a musical theater project based on literature written by Meloy. "Tues," a one-act opera set in the pair's home state, examines the relationship between a lawyer and her client, who sustains a head injury while working construction. In "Tues," the story of a married couple dealing with the consequences of infidelity comes to life through Bolin's piano compositions and the artists' singing talents.

**MAILE MELOY & GREG BOLIN**

Thursday April 4 & Friday April 5, 8 p.m.  
at FlynnSpace in Burlington \$25 Info:  
802-555-1100 [flynspace.org](http://flynspace.org)



MICHAEL GOODMAN

STYLING: KYLEE

BRIAN KILPATRICK

LEAH KILPATRICK



## crafts

**WINTER'S CRAFT GROUP:** Innovative artists work on artistic projects at a biweekly meet-up. Host: Elizabeth Church. 7:30 p.m. Free info: 236-8276

## education

**DEGREE THINKING FOR EDUCATORS:** Junior Mason of Independent By Design presents work in progress: educational curricula for middle and high school aimed at developing entrepreneurial skills. Kim Hesse, Main Street Learning For Learning Arts Center Burlington. 7 p.m. \$10. preceptor/attendee class. Info: 661-7038

## fairs &amp; festivals

**TELE THEOPHY:** A gathering of individuals convenes for a special discussion and interactive demonstration inspired by the work of Maria Montessori. Hosts: Maria Montessori Society. 7 p.m. Free. Info: 236-8276

## film

**CELEBRATING INTERNATIONAL FILM FESTIVAL:** Cinema hosts film in full length feature, short, and digital. All film screenings will be followed by a discussion. Info: 236-8276

**WINTERFEST:** See 672-0130 7:30 p.m.

**YOUNGBOSS: THE END OF OIL:** Espionage film with Michael Malar. The film is a story about a nuclear community reactor in Vermont. Info: 236-8276

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## BANK CELEBRATION SERIES

## BILOXI BLUES

Montana Rep's National Tour of Neil Simon's Tony Award-Winner



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## calendar

THU ON 04.03

openhouse @ learn center @ middle school and community settings. McLean Center for Social Programs. 10:30-11:30 a.m. Free. Info: 950-9308

**PARTY LIVES, DRINKS & DRUG TRAVEL** Party lives! Food, fun, and drinks at our first annual party. 10:30-11:30 p.m. Free. Info: 950-9308

**TELEFONIC MUSIC SEMINAR** Represented by the National Music Co. of Vermont, this seminar is a series of workshops and seminars for young musicians. 10:30-11:30 p.m. Free. Info: 950-9308

thursday

**OPENING** House, 10:30-11:30 p.m. Free. Info: 950-9308

**YOUNG TALENT SHOW ANNUAL** Free. Info: 950-9308

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**YOUNG TALENT SHOW ANNUAL** Free. Info: 950-9308

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## FRI.05

art

**ART** 10:30-11:30 p.m. Free. Info: 950-9308

comedy

**COMEDY** 10:30-11:30 p.m. Free. Info: 950-9308

concerts & gigs

**CONCERTS & GIGS** 10:30-11:30 p.m. Free. Info: 950-9308

dance

**DANCE** 10:30-11:30 p.m. Free. Info: 950-9308

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films

**FILMS** 10:30-11:30 p.m. Free. Info: 950-9308

**FILMS** 10:30-11:30 p.m. Free. Info: 950-9308

food & drink

**FOOD & DRINK** 10:30-11:30 p.m. Free. Info: 950-9308

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## VERMONT TECHNICAL COLLEGE



**SPRING OPEN HOUSE**  
WILLISTON CAMPUS  
Saturday, April 11, 10 am  
This is a great chance to meet and learn about the offerings at our Williston campus!

## spring events



**JUNIOR PREVIEW DAY**  
RANOLPH CAMPUS  
Saturday, April 27, 10 am  
If you're a high school senior looking for a college career path, this is a great way to start. Come check out the campus, learn about different majors and see yourself at Vermont Tech.



Register Today!  
vtc.edu/open-house 802.442.8821

TECHNICAL COLLEGE

SPRING 2014

TECHNICAL COLLEGE

TECHNICAL COLLEGE

series. Find thirty thirty gospel church, Swanton 10 p.m. to 11 p.m. Free. See 527-5426

**FOOTBALL: VARSITY & JV VARSITY** Varsity will play against Vermont Mount Union and Champlain State. JV Varsity will play against Champlain State. Games will be held at the University of Vermont. Tickets are \$10.00. See 527-5426

#### performing arts

**COUNTERTOP** Kothandaraman will perform at the Vermont State Capitol. The performance will be held at the Vermont State Capitol. Tickets are \$10.00. See 527-5426

**HAND-TO-TOUCH** Hand-to-touch will perform at the Vermont State Capitol. The performance will be held at the Vermont State Capitol. Tickets are \$10.00. See 527-5426

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**SALE BACK** Sale back will perform at the Vermont State Capitol. The performance will be held at the Vermont State Capitol. Tickets are \$10.00. See 527-5426

**THEATRE IN THE CITY** Theatre in the city will perform at the Vermont State Capitol. The performance will be held at the Vermont State Capitol. Tickets are \$10.00. See 527-5426

**VERMONT CONTEMPORARY MUSIC ENSEMBLE** Vermont Contemporary Music Ensemble will perform at the Vermont State Capitol. The performance will be held at the Vermont State Capitol. Tickets are \$10.00. See 527-5426

#### education

**JOHN O'NEARA** John O'Neare will perform at the Vermont State Capitol. The performance will be held at the Vermont State Capitol. Tickets are \$10.00. See 527-5426

**LEARN TO WRITE** Learn to write will perform at the Vermont State Capitol. The performance will be held at the Vermont State Capitol. Tickets are \$10.00. See 527-5426

**GOLDEN HOUR** Golden hour will perform at the Vermont State Capitol. The performance will be held at the Vermont State Capitol. Tickets are \$10.00. See 527-5426

#### children

**CARIN PETERSON** Carin Peterson will perform at the Vermont State Capitol. The performance will be held at the Vermont State Capitol. Tickets are \$10.00. See 527-5426

**THEATRE IN THE CITY** Theatre in the city will perform at the Vermont State Capitol. The performance will be held at the Vermont State Capitol. Tickets are \$10.00. See 527-5426

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**NATIONAL THEATRE OF LONDON LIVE** National Theatre of London Live will perform at the Vermont State Capitol. The performance will be held at the Vermont State Capitol. Tickets are \$10.00. See 527-5426

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**THEATRE IN THE CITY** Theatre in the city will perform at the Vermont State Capitol. The performance will be held at the Vermont State Capitol. Tickets are \$10.00. See 527-5426

#### community

**KARIN O'NEARA** Karin O'Neare will perform at the Vermont State Capitol. The performance will be held at the Vermont State Capitol. Tickets are \$10.00. See 527-5426

**THEATRE IN THE CITY** Theatre in the city will perform at the Vermont State Capitol. The performance will be held at the Vermont State Capitol. Tickets are \$10.00. See 527-5426

#### SAT.06

##### agriculture

**CREATING A SUCCESSFUL GARDEN/PAUL** Creating a successful garden will perform at the Vermont State Capitol. The performance will be held at the Vermont State Capitol. Tickets are \$10.00. See 527-5426

**THEATRE IN THE CITY** Theatre in the city will perform at the Vermont State Capitol. The performance will be held at the Vermont State Capitol. Tickets are \$10.00. See 527-5426

#### arts

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• Most visits are concentrated in the first and 12th months of the study.



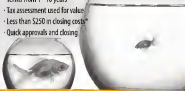
UNIVERSITY OF VERMONT

Call (802) 656-0013 for more info and to schedule a screening. Leave your name, number, and a good time to call back. Email: [VaccineTestingCenter@uvm.edu](mailto:VaccineTestingCenter@uvm.edu)

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contemporary chapel music by Vermont composers. A worship service. Read of Mail: Unitarian Church: Monday 7:30am-9:30am info: 855-3288

**ONE GLEER BAND** Vermont's award winning band is on track a performance of original and covers. Club Club, Rome 7pm-9pm info: 436-3485

**JANIS JAGGER** Music lovers of all ages gather for the anniversary songs and uplifting tunes of the world's biggest singer. Pico's bar, Pico's bar, the Mary Ann (Burlington) 10:30pm-12:00am info: 855-3288

**WINTER COMMUNITY CONFERENCE** Local professionals meet at the conference for an evening of networking. Christ Church, Burlington 7pm-9pm info: 855-3288

**SOCIAL DANCE** With live music and a DJ. 8pm-11pm. 1000 Main St. info: 855-3288

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**YEAR ACCESS ORIENTATION** High school students learn basic concepts and terminology of environmental science. 10:30am-12:00pm info: 855-3288

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# STATE INSPECTION COMING UP?

Get "4" sticker now for \$10!



**GIRLINGTON GARAGE**

802-660-0055 • girlingtongarage.com

## theater

**CARIN FEVER FULLER** 10:30pm

10:30pm

**CHICAGO** 10:30pm

10:30pm

**"GOLDEN TRAIN" EVER** 10:30pm

10:30pm

**FRANCESCO FERRY** 10:30pm

10:30pm

**GIL IN THE OTHER** 10:30pm

10:30pm

**WINTER PLEASE** 10:30pm

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**"WINTER PLEASE" EVER** 10:30pm

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# Free Soil Test

for the first 50 visitors to [smartwaterways.org](http://smartwaterways.org)

Most lawns and gardens in Vermont don't need fertilizer. Keep money in your pocket and excess nutrients out of the lake.

Don't guess, test first!



After you've tested, remember, if needed, fertilizer works better in the fall (not spring)! For more information about water quality in our region and everyday things you can do to prevent pollution, visit our website:

[www.SmartWaterways.org](http://www.SmartWaterways.org)

Ch. Hendon County Regional Stewardship Education Program



Adapted by Susan Davis



## MON.08

## agriculture

**SPRING GROWING WITH INFORMATION** Community members should meet to learn about important topics in horticulture and viticulture and implement infrastructure conducive to food self-reliance. **CCV Lake Aquaponic and Garden Center**, 1400 Lake Road, Lake Champlain, Burlington, 7:30 p.m. Free. Info: 724-3427

## film

**THE FLAMINGO** See FR 05.5 30 p.m.

## health &amp; fitness

**APPROVAL SMITH IMPROVED VARIETY** See FR 05.30 10 a.m.

**HERBAL COUNSELING** Betsy Baroff, Larkin Lurie, Guisela Lopez and students from the Vermont Center for Integrative Healthcare evaluate individual conditions and health concerns. City Market, Burlington, 4-1 p.m. Free. Appointment at info@vcentering.org. Info: 834-3237

**CHORUS** Jeff Cohen directs a rehearsal of breathing in music exercises. North Valley Plaza, Burlington, 7 p.m. \$2-10. Info: 584-3142

## kids

**ALICE IN WONDERLAND** Youngsters get acquainted with Alice and play when her parents ask her to take a modern Alice in Wonderland route around the community. Arts Center, Burlington, 10:30 a.m. Free. Info: 284-3830

**JAPANESE KUMON LAMBERT CLUB** Robin Carroll and Charlotte Smith facilitate exercises for ages 8 and up. South Valley Plaza, Burlington, 4 p.m. Free. Info: 383-3420 or 333-1807

**REBELLOUS PRESENTS STORY TIME** See FR 05.30 3:30 p.m.

**SOUTH VALLEY FLAMINGO** Free play, singing and crafts under an outdoor and back garden. 1000 South Valley Plaza, Burlington, 10:30 a.m. Free. Info: 333-3420

**STORIES WITH DRAGON** Free stories and other magical tales. 1000 South Valley Plaza, Burlington, 10:30 a.m. Free. Info: 333-3420

**SWIMMING FLAMINGO** Kids and caregivers get swimming lessons and learn how to swim and snorkel. West End Park, Burlington, 9:30-11 a.m. Free. Info: 333-3420

## music

**REBELLOUS PLAYING GROUP** Musicians practice early rock, blues and swing jazz standards. New and old musicians welcome. Front Street Tavern, Burlington, 7-9:30 p.m. Free. Info: 333-3420. Info: 333-3420

**SANCTUARY OPEN REHEARSAL** Live players are welcome to perform at Burlington's indie space, percussion band rehearsals. Experience and musicians are not required. 8 South Valley Plaza, Burlington, 8-10 p.m. Free. Info: 333-3420

**STARDUST BRITAIN** Lissa Chen leads you in musical performance in various genres including classical and jazz. Jaffe Regional Hospital Campus, Burlington, 7:30 p.m. Free. Info: 333-3420

## technology

**DESK COMPUTER CLASS** Community members enter the high tech age and gain valuable knowledge. Tracy Hill Research, 100-200 p.m. Free. Info: 333-3420

## sports

**ARABY GOSPEL** Gospel acts hit the court and arena. Gospel acts hit the court and arena. 100-200 p.m. Free. Info: 333-3420

## theater

**Q&A GRINDER** The internationally recognized comedian, actor and public speaker returns to the region. Relationship between comedian and local media. 100-200 p.m. Free. Info: 333-3420

## theater

**SPRING TALENT SHOW AUDITIONS** See FR 05.30 3:30 p.m.

## theater

**BOOK DISCUSSION** Authors under discussion. 100-200 p.m. Free. Info: 333-3420

**INSIDE & SHIRTS LIVE SHOWS** People around the world participate in a series of live shows. 100-200 p.m. Free. Info: 333-3420

**SPRING TALENT SHOW AUDITIONS** See FR 05.30 3:30 p.m.

## TUE.09

## agriculture

**HOBBYFARM GARDEN TOUR** Master gardener class. 100-200 p.m. Free. Info: 333-3420

**ART TECHNIQUE GROUP** Creative minds gather to share ideas and work on projects. 100-200 p.m. Free. Info: 333-3420

## community

**READING WITH FRUITS & VEGETABLES** 100-200 p.m. Free. Info: 333-3420

## dance

**BALLROOM DANCE CLASS** Instructor Marie Doherty teaches ballroom and Latin dance. 100-200 p.m. Free. Info: 333-3420

**LIVING DANCE PRACTICE SESSION** Quick heated participants get moving in different styles. 100-200 p.m. Free. Info: 333-3420

## film

**COMMUNITY CINEMA FILM SERIES: THE ISLAND PRESIDENT** 100-200 p.m. Free. Info: 333-3420

**THE ALIENIST'S PROPERTY** A film screening of the film documentary series. 100-200 p.m. Free. Info: 333-3420

**WHERE THE TRAINS GO** A film screening of the film documentary series. 100-200 p.m. Free. Info: 333-3420

## SEED SALE

Get a 50lb bag of Black Oil Sunflower seeds for only \$24.99! Sale runs through April 14th

## MUD BOOTS

Lots of colors and sizes from toddler size 6 to men's size 14

## ORDER CHICKS

We will be taking orders for chicks until May 22nd

We are offering:  
16 layer breeds  
2 meat breeds

Two delivery dates:  
May 18th and June 21st

802-878-8595 • 36 Park Street, Essex, Jct. • Mon-Sat 9-5:30, Sun 10-4  
Check out our monthly coupon at [DipotHomeAndGarden.net](http://DipotHomeAndGarden.net)

Try our Summer Shorts for fall college credit in 7 weeks or less starting June 24, OR choose from over a thousand of our standard 12-week courses starting May 20.

Either way, CCV has you covered.

COMMUNITY COLLEGE OF VERMONT

- transferable credits
- convenient course schedules
- affordable tuition
- flexible financial aid and scholarship options

Register Now! [www.ccv.edu](http://www.ccv.edu) 800-228-6696

## OVERWEIGHT SUBJECTS WANTED

Are your medical rates affected by the type of fat your body carries? Healthy overweight AND lean people (18-40 yrs) needed for an 8-week NEAT study. Participants will receive all food for 8 weeks and \$2500 upon completion of the study.

If interested, please contact Dr. C. Lawrence Kees at [David.L.kees@umw.edu](mailto:David.L.kees@umw.edu) or 800-456-9093.



**“Tiny Thai Restaurant”**

**AUTHENTIC THAI FOOD!**

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6077 Main St., Boston, MA 02110 617-552-4138

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**THAI THAI RESTAURANT INC.**

# REDESIGN YOUR WEEKEND

## SEVEN DAYS re:VIEW

is a curated round-up of all things visual arts in Vermont: art shows, receptions, events, news, jobs and classes.

Subscribe by Thursday, April 18

at [sevendaysvt.com/review](http://sevendaysvt.com/review) and be entered to win an iPad from Small Dog Electronics! Winners announced in re:View on April 19.



**Small Dog Electronics**  
Along By Your Side



## calendar

TUE-THU-FRI

### food & drink

**EDGE COME DINE** As part of the restaurant's 10th birthday event, participating Bar & Jerry's 100+ shops serving complimentary sweet treats. Various locations throughout town. 6 p.m. Free info: 842-6620.

**REPAIRS EATING** Local food & beverage industry meets to honor its partners and consumers. Includes local food and beverage industry. 6 p.m. Free info: 842-6620.

### health & fitness

**LAUNDRY YOGA** Yoga on a farm? Yogis bring out all gender select men and women. Includes physical and emotional health and well-being. 6 p.m. Free info: 842-6620.

### creative

**CRISPER TALENTS** Artists engage their imagination with their 100+ shops. Includes 100+ shops. 6 p.m. Free info: 842-6620.

**FAIRYTALE STORY HOUR** David is known as a 6 p.m. Free info: 842-6620.

**MINIMALIST STORY HOUR** See WFO 10-11 p.m. Free info: 842-6620.

**MOVIE WITH BERRY** Movie lovers of all ages join along with Berry's friends. 6 p.m. Free info: 842-6620.

**POETIC STORY HOUR** Three- to 12-year-olds keep their hands busy as they craft their own story. 6 p.m. Free info: 842-6620.

**ADAPTED PLAYGROUND** Play with your friends. 6 p.m. Free info: 842-6620.

**MINI & STORIES: THE PHOTO MARKET** What's new in the world of photography? Includes 100+ shops. 6 p.m. Free info: 842-6620.

**STORY TIME WITH CHERIE** Read-aloud tales and craft. 6 p.m. Free info: 842-6620.

**INNOVATION** Includes 100+ shops. 6 p.m. Free info: 842-6620.

**SEVEN DAYS CONVERSATION GROUP** Includes 100+ shops. 6 p.m. Free info: 842-6620.

**WORLD CAFE FRENCH CONVERSATION** Includes 100+ shops. 6 p.m. Free info: 842-6620.

**SEVEN DAYS** Includes 100+ shops. 6 p.m. Free info: 842-6620.

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The service is provided to document the local community. North Branch State Center. 6 p.m. Free info: 842-6620.

### seminars

**REPAIRS EATING** Local food & beverage industry meets to honor its partners and consumers. Includes local food and beverage industry. 6 p.m. Free info: 842-6620.

### films

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## conference

**NIGHTMARE FAMILY NETWORK ANNUAL CONFERENCE.** Parents and professionals coming for children with gifts of socially-skilled strengths, personal talents and a lifelong resilience will share their "Invaluable" experiences. **Friday, April 11, 11 a.m. to 3 p.m.** 100-100 Northway Corporate Park, Suite 100. Info: 802-855-4008 ext. 304

## crafter

**EMERSON HORTICULTURE CHAPTER OF THE GARDEN SOCIETY OF AMERICA.** Hands-on and hands-off educational classes for both on-site and off-site and go to the site of American Thruway Trust's Emerson Community Center, South Burlington, 9:30 a.m. Free to register. Info: 802-402-3020

**HAIR STYLING.** 5:30-6:30 p.m. 4-19

## film

**COMMUNITY CINEMA SERIES: THE TULIP PROJECT.** See this 101-minute independent film at Mountain Town. Free. Info: 223-3538

**NORTHERN BIRDERS.** Local and regional birders meet at the Vermont Audubon Society, 10:30 a.m. to 12:30 p.m. at the Vermont State Office Building, 100 North Main St., Burlington. Free. Info: 223-3538

**THE TULIP PROJECT.** See this 101-minute independent film at Mountain Town. Free. Info: 223-3538

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# TAKING CONTROL

## Financial Strategies for Women

**THURSDAY, APRIL 11 • 11:30AM AND 5:30PM**  
at The Hampton Inn  
42 Lower Mountain View Drive, Colchester  
Sponsored by Jo Ann Thibault, FSS, CDFIA



- Getting your financial house in order
- Preparing for the unexpected
- Putting your money to work by investing
- Building a healthy nest egg for retirement
- Facing financial hardship
- Addressing estate and legacy issues

Reserve your seat and your full-color workbook today!  
Call Jo Ann at (802) 861-7988 or register through her website  
[www.joannthibault.com](http://www.joannthibault.com)

Material listed on this page is for informational purposes only. It is not intended to be a substitute for professional advice. Please consult your financial advisor before making any decisions. The information on this page is for informational purposes only. It is not intended to be a substitute for professional advice. Please consult your financial advisor before making any decisions.

Jo Ann Thibault is a Certified Financial Planner and a Certified Financial Planner. She is also a member of the Vermont Financial Planning Association and the Vermont Investment Association. She is also a member of the Vermont Financial Planning Association and the Vermont Investment Association.

**VERMONT WORKS FOR WOMEN**

**Is Proud to Present**

# LUNAFEST

short films by women

**APRIL 12, 2013**  
**MAIN STREET LANDING FILM HOUSE**  
60 LAKE STREET, BURLINGTON

**TIME**  
5:00 PM Reception with Beer & Oysters  
7:00 PM Showings

**TICKETS** \$10 Reception & Film, \$20 Film, \$15 Film, \$5 Film  
Buy tickets at [www.vtworksforwomen.org/lunafest](http://www.vtworksforwomen.org/lunafest)

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## art

**PAINTING WITH OILS** Apr. 6, 8 and 9: 10:30 AM - 12:00 PM  
**Barbara Berry** (barbaperry.com, May 4 & 6) is currently in the studio, 10 & 11, 12 & 13, 14 & 15, 16 & 17, 18 & 19, 20 & 21, 22 & 23, 24 & 25, 26 & 27, 28 & 29, 30 & 31, 32 & 33, 34 & 35, 36 & 37, 38 & 39, 40 & 41, 42 & 43, 44 & 45, 46 & 47, 48 & 49, 50 & 51, 52 & 53, 54 & 55, 56 & 57, 58 & 59, 60 & 61, 62 & 63, 64 & 65, 66 & 67, 68 & 69, 70 & 71, 72 & 73, 74 & 75, 76 & 77, 78 & 79, 80 & 81, 82 & 83, 84 & 85, 86 & 87, 88 & 89, 90 & 91, 92 & 93, 94 & 95, 96 & 97, 98 & 99, 100 & 101, 102 & 103, 104 & 105, 106 & 107, 108 & 109, 110 & 111, 112 & 113, 114 & 115, 116 & 117, 118 & 119, 120 & 121, 122 & 123, 124 & 125, 126 & 127, 128 & 129, 130 & 131, 132 & 133, 134 & 135, 136 & 137, 138 & 139, 140 & 141, 142 & 143, 144 & 145, 146 & 147, 148 & 149, 150 & 151, 152 & 153, 154 & 155, 156 & 157, 158 & 159, 160 & 161, 162 & 163, 164 & 165, 166 & 167, 168 & 169, 170 & 171, 172 & 173, 174 & 175, 176 & 177, 178 & 179, 180 & 181, 182 & 183, 184 & 185, 186 & 187, 188 & 189, 190 & 191, 192 & 193, 194 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Author	Year	Sample size	Study design	Study location
Wang et al.	2005	1000	Case-control	China
Wang et al.	2006	1000	Case-control	China
Wang et al.	2007	1000	Case-control	China
Wang et al.	2008	1000	Case-control	China
Wang et al.	2009	1000	Case-control	China
Wang et al.	2010	1000	Case-control	China
Wang et al.	2011	1000	Case-control	China
Wang et al.	2012	1000	Case-control	China
Wang et al.	2013	1000	Case-control	China
Wang et al.	2014	1000	Case-control	China
Wang et al.	2015	1000	Case-control	China
Wang et al.	2016	1000	Case-control	China
Wang et al.	2017	1000	Case-control	China
Wang et al.	2018	1000	Case-control	China
Wang et al.	2019	1000	Case-control	China
Wang et al.	2020	1000	Case-control	China
Wang et al.	2021	1000	Case-control	China
Wang et al.	2022	1000	Case-control	China
Wang et al.	2023	1000	Case-control	China
Wang et al.	2024	1000	Case-control	China
Wang et al.	2025	1000	Case-control	China





# Sage of Reason

An interview with David Lamb of Brown Bird

BY DAN ROLLS

**O**n their latest record, *Rite of Reason*, Rhode Island's Brown Bird take lyrical cues from forest thinkers such as Thomas Paine, Oscar Wilde, and Christopher Isherwood. Amid hypnotic arrangements of swirling violins, shimmering guitars, and foot-stomping percussion, the duo of David Lamb and Margaret Swann deliver a contemplative, philosophical excuse of their own. Richly textured and layered, the album builds on the medieval/folk sonic influences of the band's earlier work, while adding previously unseen elements — electric instruments, for one — that deepen the impact and mystery of their music.

In advance of the duo's performance at the Higher Ground Showcase Lounge this Thursday, April 4, *Seven Days* caught up with David Lamb by phone from his home in Warren, E.I.

**SEVEN DAYS:** You're touring with another Rhode Island band, Last Good Teeth. What can you tell me about them?

**DAVID LAMB:** One of the things I like about them is that they really have their own sound. The lead singer, Peter Stefan, has got a great lyrical style, with his own way thrown in. They sort of fit in "Americana" — sort of, but they're not tied to it and not trying to reproduce anything specifically. We appreciate that a lot.

**SD:** Both of your parents were musicians. How does that religious upbringing factor into your songwriting?

**DL:** I was raised in a household where reading the Bible every day was a requirement. That got me into a sadder mindset. I didn't stay in the church when I left my parents' house, but it gave me a desire to figure out what my beliefs were. So I've always been seeking different perspectives and philosophies and what else is out there in the world. That makes me way into the lyrics. It's pretty directly related, especially as *Rite of Reason*.



**SD:** You tease Thomas Paine in the title of the record and touch on larger philosophical themes in your songwriting than in some of your previous work. Did you specifically set out to write with more of an outward gaze?

**DL:** It wasn't something where we were like, "All right, now we're gonna get really obscure." I think it just happened to come about with the books I was reading at the time. Something that inspired me as a lyricist is respect is the ability to paint a picture, poetically, without spelling out every little detail. It gives your imagination room to add your own personality into the scenario. I love that about other lyrics. And part of me was probably trying to repeat that phos-

or as so that it hopefully happens to our listeners, as well, and maybe they'll have a more profound experience than every thing spelled out letter by letter.

**SD:** You have an interesting tattoo across your knuckles that reads "DON'T HOME." What's the story there?

**DL:** I got that at a very transitional time in my life. I had just ended a seven-year relationship, and the other members of Brown Bird at the time were focusing on other projects. So I was out on the road alone for six months and also losing a very high-paying job that I felt was locking me into a lifestyle I didn't want. So the tattoo was to remind me that, however how far out I go, not just physically

but emotionally and psychologically, I wanted to return to some sort of home base and not change the core elements of who I am in the midst of all this drastic change.

**SD:** Brown Bird have had several iterations. But you've lately settled on being a duo. What are some of the advantages and disadvantages of playing in that format?

**DL:** For the most part, it's great. We're a very efficient machine, as far as touring goes. Being in a band is like being in a relationship, from all the different views and opinions that go into not only songwriting or music but stuff like, "Where are we gonna eat tonight?" We have our own challenges with songwriting, just between the two of us. But I think we've discovered a common ground where it works for us.

The challenges are that if you have ideas that require different parts, it's difficult to scale back to the core, the most necessary parts that still keep the song as strong as possible but as simple as possible as well. But that's a fun challenge.

**SD:** It is difficult to recreate the arrangements you use in the studio in a live setting?

**DL:** Honestly, I feel like most of the songs that you hear on the album are not far off from what you'll hear live. There are a couple of exceptions, specifically "Bow for Blind," which has kind of an Andrew Sisters influence, with Margaret harmonizing with herself. Occasionally live, we'll have special guests that help recreate that, but for most shows, we'll probably have to have my accuracy-as-a-voice filling in for her because of one of those harmonies. ☺

**B** Brown Bird play the Higher Ground Showcase Lounge in South Bay, Rhode Island, Thursday April 4, 7:30 p.m. Tickets: AA, Last Good Teeth show.

**SOUND***bites*

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## Wakes Wakes

The announcement of the main lineup for the 2003 Burlington Discover Jazz Festival caused a fair bit of excitement last week, in part because it looks to be a strong slate from top to bottom. But also because in Vermont, the Arrival of the Hepcats has become as undeniable a sign of spring as budding trees, chirping birds and widespread flooding.

But the jazz fest isn't the only local festival worth flipping the calendar forward to peek at. There's another local music bonanza on the horizon that inspires giddy anticipation: *Waking Windows III*.

If you'll recall, the underground music fest was founded two years ago, ostensibly as a response to the jazz fest. That wasn't the explicit intent of its organizers, *Anglophone Media*. But as it ran concurrent to the jazz fest, the underground plot was fairly obvious.

That first incarnation was a modest success. Debating around the indie-rock quasar that is the Monkey House in Winnetka, the first drew decent crowds, at least in light of the wealth of options across the river. But there was a good argument to be made that perhaps the concurring public — many of whom appreciate jazz just as much as indie rock and experimental music — was stretched thin.

Last year, A&T and company wisely moved the date of the first up a few weeks, to mid-May. They also took advantage of the Union City's abundance of vacant storefronts to create an ambitious, multivenue festival that essentially commended the 'hood's entire downtown. And it was awesome. The only dilemma attendees faced were which great show at which cool bar or gallery to check out at any given time along the nonofficial

Your three promises to be even better. In a recent email to *Seven Days*, Adin Nick Bradwaker linked a lineup featuring a wide array of local, regional and national talent that should not only draw the interest and adulation of hardcore semesters but should be accessible to everyone, too.

Local bands are the lifeblood of WVE, and the list of 802 favorites populating this year's lineup reads like a who's who of Vermont rock, indie and experimental music. Some highlights include **BLUE BUTTER**, **THRAU**, **MAYHEE SMITH**, **WYNDEN SPOKE**, **ANACHRONISM**, **DEADLINE**, **REVEREND**, **TORCH & ICE**, **GRANDMA'S**, **NO**



**Downloaded from**

last year's Festival-darlings, ALPHEGGE, as well as an appearance by ARDEN and RENDALL, the duo project of MODERN BASKIN and KENDALL HEALE.

This year, the cool kids over at Friends + Family are curating shows in the Stop Light Gallery, focusing on the experimental end of the local spectrum. Expect appearances from LAURENCE WELLS & SUE BEAT TO CRASH, A SHAKE IN THE GARDEN, SLOANING, TTY-BENT and WHEN AND where you see more of them.

On the nonlocal tip, Montana's the **LAMBE** headline a collection of interesting acts that also include Portland, Maine's **BRENDA** and **PHANTOM BUFFALO**, Massachusetts' **SPINNY DOTS** and New Hampshire's **PARADISE**. See my column.

And that's just the beginning. Microsoft's writes that he hopes to have the entire lineup and schedule set when the Windows website launches next week. So expect more good news to come shortly.

In the meantime, tickets for Walking Windows III, slated for May 10 and 11, are on sale at [ticketinfo.com](http://ticketinfo.com).

## Everyone's a Critic

Mass criticism — and arts criticism, generally — is an odd pursuit. For as much as its practitioners strive for objectivity, it is an inherently subjective exercise. No two sets of ears work exactly the same way. And though the goal of criticism is to remain as neutral as possible, we can't help but be informed, to some degree, by biases collected over a lifetime of listening.

Musical critics are humans, too, and just as beholden to their own tastes and judgments as other humans.

As such, we're as fallible as anyone else, and our opinions should never be taken as gospel. While I hope our readings on local records help you decide what you may or may not be interested in, they're not meant to be the final word. And sometimes, despite good intentions, we choose the wrong words.

A few weeks ago I wrote about *Love What You Do*, the debut record from **WOLFF & STEINBOCK**, which is a side project of **U-S-11's** **DAVID J. JAGG**. It was a generally favorable review in which I posited that the EP was a most beautiful record.

Sounds good, right? We mean thought  
so. There's just one really detail.

"What if I told you," he wrote, shortly after the seminar ran, "that aside from a few obvious hints, time is not reflecting on a breakup at all, that it is not to be an admission of defeat?"

Um...I'd say it was a lousy love  
receptile

From Indifer

Brennan continued, asking, "Is there a different story you could see happening than one of just 'love'?"

In my defense, I had agreed to review the record on a drastically shorter turnaround than I would, reasoning I didn't have as much time with the album as I prefer. It's a lame excuse, but an excuse nonetheless. Also, Stearns added that I wasn't the

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GROUP ME UP

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**BOBBY LONG**  
REUNION, IDENTICAL PITTSFIELD

**BADFISH:  
A TRIBUTE TO SUBLIME**  
ANDREW JONES, THE JAMMIES JONES

**NICKI & SIM DOWNS  
DAN ZANES &  
ELIZABETH MITCHELL**

**JC BROOKS &  
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# SOUNDbites

CONTINUED FROM PAGE 37

only person to interpret the record incorrectly. It was apparently a common mistake.

Brennan's question stuck with me. So I recently gave him EP another spin, listening with a newly adjusted perspective. And I did find a different story, one I like even more.

As a confession of love, the hesitance and vulnerability I mistake as confusion takes on a distinctly different shade. It's almost like you can feel the butterflies in Brennan's stomach as he yelps and howls on "Lovers" and the rebuff that comes when he mimics **LEONARD COHEN's** cold and broken "Hallelujah" on the postcard, "Leon and Glen." "Chatter" repeats giddy confusion, war confused anger. And "Confession," while still ethereal, feels warmer and less sincere. Love What You Do, it turns out, is a teaching love affair. Who knew?

Well, Jules Brennan did.

Volante Ultra-violet play Nectar's Tuesday April 24 with **REVEREND SOUTH**

## BiteTorrent

In the wake of *Levity* closing last month, fans of local comedy will no doubt be anxious to see how the scene adjusts. **NATHAN HARTWICK** and the Vermont Comedy Club will likely play a key role in that evolution. VCC has been hosting shows at venues all over the state and plans to continue expanding its reach, in part by featuring more



hip-notre talent through the region. That includes Brooklyn's **BENKARDEN**, a nationally touring comic who has appeared on Comedy Central, MTV, ABC and NBC and is flat-out hilarious. He'll be at Club Metronome this Saturday, April 6, with support from some yet-to-be announced local comics.

Signaling of Brooklyn bands makes its way through Vermont this week, with stops all over the state. The Brooklyn Heat & Collier Toss features **AMP**, the **SHAKY SPITERS**, **PIRAL PETER** and **LUKE RETACQUANT**, representing styles from funk to pop-band comic to singer and/or songwriter. They'll be at Johnson State College on Wednesday, April 4, before *Fit Co* in West Glover on Thursday April 5, and *Budis* in Burlington on Friday, April 5.

Local wagon of funk, **FUNKWAGON**, kick off a monthlong residency at Nectar's this Thursday, April 4. Each Thursday the band will be joined by a variety of special guests. On deck this week are the band's original founder and bassist, **JACQUE PERDUE**, keyboardist **DICK ANGELO** and sax man **JOE HARRIS**. Funky funk.

Last but not least, if you only check our one show this week, I'd recommend **ONE**, **ONE** at the Monday House on Friday, April 4, with **CALLERS** and **GRANDMA**. Pity's new record on *Anthem*. *Kitty*, *The Pale Alarms*, is one of the most and strongest electro-pop records I've heard in a long time. Just trust me. ☺



## Listening In

A peek at what was on my iPod yesterday: eight-track player etc. this week.

Fel Chen  
The Faze Atlanta

Brown Red  
FES of Reason

Dirty Projectors  
Saving Love Machine

Steven Seest  
Songs for Imaginary Live People

Moby, Moby

## Do you experience frequent episodes of BINGE EATING?

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For more information about the study, visit [www.uic.edu/~eating](http://www.uic.edu/~eating)

## Nectar's LIVE AT NECTARS.COM

THE BERRY  
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THU APR 4

FUNKWAGON  
FRI APR 5

BLUES FOR BREAKFAST  
SAT APR 6

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SUN APR 7

DOLLARS & CENTS  
MON APR 8

BEN KROENIG  
TUE APR 9

RETRONOME  
WED APR 10

MI YARD BIGGAL NIGHT  
THU APR 11

"SURVIVORMAN"  
FRI APR 12

METAL MONDAY  
SAT APR 13

BUMPING JONES  
SUN APR 14

MISSION SOUTH  
MON APR 15

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WED APR 17

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Ben Grubberg



# REVIEW *this*



## Counterpoint, *An American Hallel*

(JVC/CKMUSIC) (CD)

As one of the only professional vocal ensembles in the state, Counterpoint has long set the standard for this type of music in Vermont. And it's a lofty standard of that. Over countless local and national performances and 16 albums, the 12-member group is constantly pushing. Counterpoint is under the direction of Nicholas Lowe, an associate professor of music and the director of choral activities at Saint Michaels College. On the group's latest recording, *An American Hallel*, he tracks the sacred choral music of new-world American composer Michael Isaacson. The album consists of

three larger, monoserial works, "An American Hallel," "The Seven Deadly Sins" and "Kolhele (Ecclesiastes)," that contrast Isaacson's deeply rooted Jewish faith with his American upbringing. The result is a collection of sacred music that is thought-provoking and stirring, regardless of the listener's spiritual inclinations.

Isaacson is a curious figure. He has a PhD from the prestigious Eastman School of Music and is internationally respected as an elite composer and orchestrator. He founded Michael Isaacson & the Israel Pops and was recently honored, by Hebrew Union College, as one of the 10 most influential sacred-music composers alive. Despite these cultural accolades, Isaacson is not above "dumbing it." His credits also include music for several daytime TV soaps and moments of the week, as well as shows such as "Hawaii 5-0" and "The Mentalist," and, more recently, "Cash 'N' Carry Extrusions."

Hallel certainly exists on the higher of those two planes, but there are moments, particularly during the piece "An American Hallel" that juxtapose the divine with secular observations. The work is composed of a series of Psalms—specifically, Psalms 124-128 that are interspersed between the choir's pieces, folk singer Theodore Tilton recites passages from the likes of Walt Whitman, Abraham Lincoln, Albert Einstein

and Barack Obama. It's deeply toned interludes accentuate the lessons found in each Psalm, providing a comparatively modern and distinctly American, well, counterpoint to each verse. It's an effective device.

Isaacson's flair for the dramatic serves him—and the chaos—well on the works that follow. "The Seven Deadly Sins" consists of nine hearings, far-reaching movements that surface and condense in equal measures. "Kolhele (Ecclesiastes)" works as a benediction. The composition's seven movements are striking in their serene beauty and highlight Counterpoint's impressive blend of voices. In particular, the closing, "The End of the Matter" is sublime, a delicate work of shimmering textures broken by sharp, staccato passages. But it is made whole again by a blossoming, moving beautiful enough to suggest the divine to even nonbelievers.

Counterpoint debut a new concert featuring works by Vermont composers, titled "There Always Something Singin'" with three performances this week (Friday, April 5, at the McCauley Arts Center at Saint Michaels College, Saturday, April 6, at the Victorian Church of Manchester, and Sunday, April 7, at the First Congregational Church of Manchester).

*An American Hallel* by Counterpoint is available at [counterpointchorus.org](http://counterpointchorus.org)

DAVID HOLLES



## Tyler Daniel Bean, *Longing*

(JUNO ART RECORDS) (CD) (JUNOARTRECORDS.COM)

A few months ago, the local scene was abuzz with news that a Burlington musician had cracked Alternative Press magazine's annual list of "100 bands You Need to Know" for 2012. Tyler Daniel Bean, formerly best known for his work in local scene outfits Ghosting, somewhat cracked up on the larger scene, whose general reaction to the national media frenzy was roughly, "Um... who?" But it turns out that AP was right. Bean is an artist local audiences would do well to get to know.

His solo debut, *Longing*, came out late last year on an small, Philadelphia-based imprint, Kat Kat Records

AP pushed over the album's brutal honesty, likening it to an amalgam of David Bazan, Kind of Like Spitting and Stefan Moya. ("One of These Things Is Not Like the Other" from "Senseless Street") The curious inclusion of Mr. Steves aside, there is some validity in that assessment. Bean's crude, and emotionally heavy wordplay does indeed bear some resemblance to Bazan's, while his penchant for far-out, incoherent hooks dripping with indie pathos isn't entirely dissimilar to KILLS. But such comparisons only tell part of Bean's story.

On opener "Flowers at My Feet," Bean introduces the album's titular theme: "Longing. 'I still see your eyes as I stare into the snowfall / In the faces of the people as they fall / Hand over heels / For that feeling we call home,'" he sings, his fractured growl flattening the melody. He crafts a stark atmosphere with fingerpicked acoustic guitar and floating electric accents that evoke a wintry chill. That is, until the song explodes in a blizzard of distortion at the penultimate line, "If there is no heaven, I hope you're having a good one."

Bean's sense of song construction belies his tender years—he's currently a senior at Burlington

College. Throughout the record, he artfully crafts arrangements that augment his emotionally forthright lyrics. Songs expand and contract at precisely the moments when such devices will have their greatest impact. But he never seems too taken with his own cleverness. Bean's does Bean offer any more or less than is needed to get his point across. His arrangements are lean and efficient.

That's largely true of his lyric writing, as well. Though occasionally prone to emo-like overstatement, Bean generally avoids that genre's mawkish tendencies. Instead, he tempers such instances with a dry, subtle wit and delicate poetic streak that delivers his messages from each song's quiet ending.

Bean is said to be working on a follow-up album, *Really* to be released once he's finished school. In the meantime, word strongly advocates getting acquainted with Bean and his sparkling debut, *Longing*, because it may not be long before the rest of the world knows him, too.

*Longing* by Tyler Daniel Bean is available at [tylerdanielbean.bandcamp.com](http://tylerdanielbean.bandcamp.com)

DAVID HOLLES



GET YOUR MUSIC REVIEWED:

IF YOU'RE AN INDEPENDENT ARTIST OR BAND MAKING MUSIC IN VT, SEND YOUR CD TO US (JUNO HOLLES) C/O JEFFREY DAVIS, 220 ST. CHAMPLAIN ST. #7C, BURLINGTON, VT 05401

DANCE/ART 41/102

## central

**RAMBLA** Ting Hsien Tso (solo) 8 p.m. Free  
**DOBBY PARCAGE** Cabel Cusack (songs songwriter) 9 p.m. \$5-10  
 donation

## northtown

**REE & BONES** Cody Matthews (solo) 10 a.m. donation  
 10 Levee/10 & David Matthews (songs) 2 p.m. \$5-10  
**HATTENBURN** Chris Segal (songs) 4 p.m. Free

## MON.08

## durlington area

**CLUB HYPERMINE** The Runaway James, Steve Lavin (solo) 7 p.m. \$5-10 \$10-15  
**HYPERMINE** Party night, open jam to 10 p.m. Free  
**AMERICAN PIZZA & PUB** Karaoke 9-10 p.m. Free

**MEETON** 3 World Music Hall  
 Paul Nelson, Scott Cline (the Reels) 8 p.m., Free/10-15

**ON TOP BAR & GRILL** Open to 10 p.m. \$10-15

**KARAOKE** Andrew Strauss & Friends (solo) 7-10 p.m.  
 Free, open MC 9 p.m. Free

**RAVEN JAMES** Whynot  
 Monty/10 & Cabela (top MC) 10 p.m. Free

## central

**CHARLES O'S** 8 p.m. \$5-10  
 9 p.m. Free

## northtown

**MOJO'S PLACE** Geth Vassone (solo acoustic/banjo) 8 p.m., Free

## TUE.09

## durlington area

**CLUB HYPERMINE** David Smith with Chris Cline (the Reels) 8 p.m. \$5-10  
**HYPERMINE** Party night



FIX IS (THE FIXX [BRIAN WYVIL])

© JEFFREY M. HARRIS/GETTY IMAGES

## The Fixx Is In

Since forming in 1979, London's the **FIXX** here stood at the vanguard of New Wave music. Though best known for 1980s hits such as "One Thing Leads to Another," "Sealed by Stars" and "Deeper and Deeper," the band has maintained global relevance. Its latest record, *Beautiful Practice*, released last year, delivers the engaging hook-heavy, beat-driven, synth-laden sound that has been the group's calling card for more than 30 years. Catch the **FIXX** this Friday, April 5, at the Tupelo Music Hall or White River Junction.

**LEONARD** 6 p.m. \$5-10  
 7-10 p.m. \$10-15  
**LEONARD & BISTRO & CAFE** Cody Sagers (solo) 7 p.m. Free

**ROBERT HURLEY** Art & Rock  
 Presents: Sam Barlow (solo) 8 p.m., Free

**HONKY & BOB BRICK TAVEN**  
 Open MC 8 p.m. Free

**HEATON** 8 p.m. \$5-10  
 9-10 p.m. \$10-15  
 10-11 p.m. \$10-15  
 11-12 p.m. \$10-15

**CLUB HYPERMINE** David Smith with Chris Cline (the Reels) 8 p.m. \$5-10  
 9-10 p.m. \$10-15

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**CLUB HYPERMINE** David Smith with Chris Cline (the Reels) 8 p.m. \$5-10  
 9-10 p.m. \$10-15

**ON TOP BAR & GRILL** The Reels 8 p.m. \$5-10  
 9-10 p.m. \$10-15

**RADIO BEAN** Stephen Carlson  
 The Jaxx 8 p.m. Free

**CLUB HYPERMINE** David Smith with Chris Cline (the Reels) 8 p.m. \$5-10  
 9-10 p.m. \$10-15

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 9-10 p.m. \$10-15

## champion valley

**THE BROTHERS TAVERN**  
 Monday MC Karaoke 8 p.m. Free

## northtown

**REE & BONES** Cody Matthews (solo) 10 a.m. donation  
 10 Levee/10 & David Matthews (songs) 2 p.m. \$5-10

**MOJO'S PLACE** Geth Vassone (solo acoustic/banjo) 8 p.m., Free

**CLUB HYPERMINE** David Smith with Chris Cline (the Reels) 8 p.m. \$5-10  
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 9-10 p.m. \$10-15

## WED.10

## durlington area

**CLUB HYPERMINE** The Runaway James, Steve Lavin (solo) 7 p.m. \$5-10  
 8-9 p.m. \$10-15

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 8-9 p.m. \$10-15

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# This week: Jamie Lidell

English soul/funk singer  
 Jamie Lidell steps into this week's Tour Date episode.

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# Perfect Pairs

Shelburne Vineyard BY MEGAN JAMES

Everyone knows you can pair wine with food. But can you pair it with art? Could pairing at a lovely colored pasta bring out the stone-fruit notes of a Pinot Noir? Or might the cool atmosphere of a sculpture make the minerality in a Chardonnay sing?

Shelburne Vineyard tasting-room manager Blumson Johnson has been matchmaking local art with local wine since she began curating the venue's quarterly art shows in 2008. After leaving a career in architecture to pursue her passion for wine, Johnson soon found herself adorning the walls of the spacious, sunny tasting room with works by Vermont artists.

The Shelburne Road facility was still relatively new when Johnson put together the first art exhibit, for Vermont's Quad-rose festival. "These were their gardens, clean walls," she recalls. The show was intended to be a one-time thing, but, Johnson says, "When the pieces started to come down, I felt this huge loss."

So she asked vineyard staff members, many of whom make art in their free time — Johnson herself does "edgy" black-and-white photography — to display the pieces in the tasting room. It wasn't long before area artists started asking about showing their work, and the curating took off from there.

The vineyard now presents exhibits in three-month cycles, and the shows are usually seasonal in theme. "One thing I've learned is that hanging black-and-white photography in the winter is a really bad idea," Johnson says. The venue is booked through summer 2014.

"Watercolors," Shelburne Vineyard's current show, is up through May and features ocean, river and lake paintings by Charlotte and Judith Tuttle, who works in pencil, and Woodstock artist Robert Hannon, who paints in oils. Hannon's relationship with the vineyard goes way back: He designed the vineyard's label, a boathouse painting of the vineyard, its rows reaching toward Lake Champlain under a big, blue sky.

The original painting hangs in the tasting room. "It's a little bit of artistic license," admits Ed Albert, who started the vineyard with her husband, Kim, in 1995. "The vines actually run north to south."

For the past year or so, the tasting room has also shown poetry by Waterbury artist Jeremy Ayers. "Jeremy tells me he's sold more here than he did at Frog Hollow [State Craft Center]," Johnson says.

Could it be the wine? It's common for galleries to serve art at opening receptions. But the staff is consistently flowing at Shelburne Vineyard, Johnson says she does 10 to 20 tastings a day. Every day.



Tasting Room at Shelburne Vineyard

**SHELDBURNE VINEYARD'S RIESLING TASTES DISTINCTLY OF HONEYSUCKLE AND PAIRS WELL WITH TUTTLE'S "SUNGLOW," IN WHICH A WARM, HONEYED LIGHT FALLS ON A SANDY BEACH.**



So can you find the perfect pairing of art and wine?

"I think you can," says Johnson. "Luckily, the [artworks] aren't as boring as the root vegetables you get this time of year." To prove it, she pulls out a glass, some crackers and a spoon, and starts going.

She begins with the driest white wine, Louise Johnson, offering tips for optimal tastings as she pours. "When you smell the wine, you want to really not be shy about it," Johnson says. And, she adds, it's best not to sip but to slurp.

"Louise is a little louder," says Johnson. "She's a Judith Tuttle." The wine tastes floral and stony. Johnson and Albert agree it pairs well with Tuttle's "After the Storm," a storm against, wine crashing, tempestuous water across boats.

Next up: George White, with its big, creamy flavor. "I keep thinking of this one," Johnson says, pointing to Hannon's "Summer's End," a panorama of Five Islands Bay in Maine. The painting, full of pine-tree-covered islands and cool, blue water, captures the heightened glory of summer as it draws to a close.

Lake Under White, the next wine on the tasting list, is the easiest to drink. "I've lovingly nicknamed this the 'punch panderer' a fifth group," says Johnson. She and Albert are divided on the perfect art pairing for this one. Albert settles on Hannon's soothing "Adirondack Sunset." Johnson picks Tuttle's "Pavement," a melancholy depiction of trees reflected on calm water beneath a single strip of pink in a sunset sky.

On to the Riesling. Shelburne Vineyard's version tastes distinctly of honeysuckle and pairs well with Tuttle's "Sunglow," in which a warm, honeyed light falls on a sandy beach.

The most intriguing pairing, however, comes with a sharp of Artisanus acid, which is also in stock at the tasting room — along with Best Short Vineyard Cabernet Franc, Eden for Cedar and Shelburne Vineyard's ice wine. The honey liqueur has an undeniable curby flavor beneath all that sweetness. "I think it tastes like straw," Johnson says.

Up the staff heads Hannon's "River Mist," a waxy summer scene of heavy trees hanging over still water, and the musky flavors come to life. ☺

## RECEPTIONS

**AAA BEGINNERS** Monthly Reception and ongoing Art at 200

**OSMUND BENDIS** "Musical paintings in the Johnson House Library, April 5 through May 3 at 100 Bailey and Art Center in Litchfield, N.H. Reception: Friday April 5, 5-7 p.m. Info: 603-444-1003

**FEEDBACK** Critique night at 1001 Independence, April 5 through May 3 at 100 Bailey and Art Center in Litchfield, N.H. Reception: Friday April 5, 5-7 p.m. Info: 603-444-1003

**ARABIAN VILLA** Paintings by the Jerusalem artist, through April 30 at 100 Bailey and Art Center in Litchfield, N.H. Reception: Friday April 5, 5-7 p.m. Info: 603-444-1003

**CAROL HORTON** Oil paintings by the Vermont artist, through April 30 at 100 Bailey and Art Center in Litchfield, N.H. Reception: Friday April 5, 5-7 p.m. Info: 603-444-1003

**JOHN WILSON** New work, landscapes and history, only on canvas, from 100 Bailey and Art Center in Litchfield, N.H. Reception: Friday April 5, 5-7 p.m. Info: 603-444-1003

**NEIL BARRETT** A group that of people making and selling at the world's largest reception, through April 30 at 100 Bailey and Art Center in Litchfield, N.H. Reception: Friday April 5, 5-7 p.m. Info: 603-444-1003

**ADVENTURE THROUGH THE WORLD** A group of people making and selling at the world's largest reception, through April 30 at 100 Bailey and Art Center in Litchfield, N.H. Reception: Friday April 5, 5-7 p.m. Info: 603-444-1003

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**AAA BEGINNERS** Monthly Reception and ongoing Art at 200

**OSMUND BENDIS** "Musical paintings in the Johnson House Library, April 5 through May 3 at 100 Bailey and Art Center in Litchfield, N.H. Reception: Friday April 5, 5-7 p.m. Info: 603-444-1003

**FEEDBACK** Critique night at 1001 Independence, April 5 through May 3 at 100 Bailey and Art Center in Litchfield, N.H. Reception: Friday April 5, 5-7 p.m. Info: 603-444-1003

**ARABIAN VILLA** Paintings by the Jerusalem artist, through April 30 at 100 Bailey and Art Center in Litchfield, N.H. Reception: Friday April 5, 5-7 p.m. Info: 603-444-1003

**CAROL HORTON** Oil paintings by the Vermont artist, through April 30 at 100 Bailey and Art Center in Litchfield, N.H. Reception: Friday April 5, 5-7 p.m. Info: 603-444-1003

**JOHN WILSON** New work, landscapes and history, only on canvas, from 100 Bailey and Art Center in Litchfield, N.H. Reception: Friday April 5, 5-7 p.m. Info: 603-444-1003

**NEIL BARRETT** A group that of people making and selling at the world's largest reception, through April 30 at 100 Bailey and Art Center in Litchfield, N.H. Reception: Friday April 5, 5-7 p.m. Info: 603-444-1003

**ADVENTURE THROUGH THE WORLD** A group of people making and selling at the world's largest reception, through April 30 at 100 Bailey and Art Center in Litchfield, N.H. Reception: Friday April 5, 5-7 p.m. Info: 603-444-1003

**STEVE BARRETT** The journey from the world's largest reception, through April 30 at 100 Bailey and Art Center in Litchfield, N.H. Reception: Friday April 5, 5-7 p.m. Info: 603-444-1003

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**April 10: Grand into the Wilderness.** Perceptions of wilderness in American visual culture from the 17th through 19th centuries.

**April 17: From Sentimental Culture to Modernism.** Traces the transition from 19th century genre painting and Childs Age imagery to the Machine Age in America.

**April 24: Magical Realism and Abstraction.** Focuses on the mid-20th century, often characterized by the use of Abstract Expressionism, but also goes back to Magical Realism.

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## ONGOING

## Burlington area

**DAVID C. HALL** "Visions of the World" photographic series by the Vermont artist, through April 30 at 100 Bailey and Art Center in Litchfield, N.H. Reception: Friday April 5, 5-7 p.m. Info: 603-444-1003

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## art



**Robert A. Gold** before he became the digital media artist he is today, Robert A. Gold specialized in another sort of technology—dentistry. During the 25 years he practiced, Gold spent his free time making art. But, after suffering a traumatic brain injury, he gradually turned his hobby into a career. Inspired by his surroundings, the Vermont artist digitally enhances photographs to give them a colorful punch. From rustic landscapes to home interiors, Gold's works capture the vibrancy of the everyday world. Gold's latest exhibition, "Embracing Change," is at the Spotlight Gallery in Montpelier through April 17. Permalink: "Embracing Change"

### BURLINGTON AREA GALLERY 4175

**BOBBY COLLIER** Buildings inspire Vermont artist  
Through May 31 at Burlington Area Gallery Burlington  
City Hall Info: 802.732.7122

**BORNE REMONDE** 1st. portraits of people. Through  
May 31 at Bank of California Burlington Info:  
350.6430

**BENT'S DIXON** An exhibition that aims to  
examine human emotion, spent on the way we  
navigate the world and challenge our preconceptions  
to the unknown, unpredictable and defined.  
Through April 6 at BSA Center in Burlington Info:  
802.768.1

**BOON** Photographers Anne Hamilton, Andrew  
H. Miller, Benoit Mouton, Dennis Perkins, David  
Livingston, David Smith and John Smith explore the  
enduring landscape of the human form. April 6  
through 28 at Colson Gallery in State Junction  
Info: 791.2642

**BRANDON J. BRILL AND A GLOW** An honor of  
student work from the Great in Vermont  
Program. Through April 5 at Livingstone Center  
Open in Burlington Info: 556-0285

**THE GALLERY** Artist-themed Exhibitions  
Through April 30 at Gallery in August in  
South Burlington Info: 802.760.1

**YVES TALLEY** Recent work, unexplored  
and all members. Through April 30 at  
modern art gallery in the city of info:  
508.332.7478

**WENDY JAMES** Photographs of a diverse and vivid  
world. Through May 31 at Gallery. 1001 College Street in  
Burlington Info: 802.5332

**WILLIAM RAGAN** Colorful illustrations of animals  
Curriculum 10-15. Through May 31 at Pine Street  
Art Center Info: 802.5332

### central

**CHERYL SIMPSON & HAMILTON WENDY** The  
artists' exhibition at the Art Museum in Burlington  
through April 30 at Pine Street Art Center in  
Burlington Info: 802.5332

**GLENDA SIMPSON & HAMILTON** Paintings, drawings,  
and sculpture by the Hamiltons. April 30 at Pine Street  
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## art

### TALKS & EVENTS

**FIRST FRIDAY ART WALK** Galleries, shops and other vendors around downtown city open for to welcome pedestrians art viewers Friday April 5 5 p.m. various downtown locations Burlington info: 224-4423

**EXCEL ART LEARNING MEETING** Hosted by gallery for business and would be a plus a presentation by a public artist Thursday April 4 11:30 a.m. 400 Congregational Church Space Junction

**"RELAUNDED FROM THE WILDERNESS"** A new collection of 19th-century objects included collected from the excavations of a prehistoric collection through April 22 at Sheldon Museum in Middlebury. Closed for 100 years. 400 Congregational Church Space Junction Thursday April 3 10:30 a.m. Wednesday April 10 10:30 a.m. price info: 389-2672

**EXPLANT FUNDRAISER** Artists and supporters from around the state have made a beautiful mosaic for a future project to benefit the nonprofit which uses art to help people with disabilities. Artists and supporters from around the state have made a beautiful mosaic for a future project to benefit the nonprofit which uses art to help people with disabilities. Artists and supporters from around the state have made a beautiful mosaic for a future project to benefit the nonprofit which uses art to help people with disabilities.

**TELEVISION NIGHTS** Presenters by Brian Garner, John Carroll, Sarah Ward and Tawney Melick. Along with guest artist Doris Hinkle. Given at an evening of art and speakers in benefit of CTS. 400 Congregational Church Space Junction Thursday April 4 7:45 p.m. 400 Congregational Church Space Junction info: 322-4332

**VERA SPECIAL** Art lovers eat and drink mingle with South East artists and businesses. 400 Congregational Church Space Junction Thursday April 4 7:45 p.m. 400 Congregational Church Space Junction info: 322-4332

**JOHN WERHAN** The artist, who has shown his sculpture, drawings and prints, makes them 100% safe. Shows throughout the United States. 400 Congregational Church Space Junction Thursday April 4 7:45 p.m. 400 Congregational Church Space Junction info: 322-4332

**THE NATIONAL ACCIDENT INVESTIGATOR** A full range of 300 hand-drawn and printed posters from the last 100 years of the country. Wednesday April 3 4-6 p.m. 400 Congregational Church Space Junction info: 322-4332

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THURSDAY APRIL 10 10:30 a.m.

**STILLWELL & CALER PICTURES** "Shooting Snowflakes" images of the frozen stuff by local photo artists following the footsteps of Snowflake Brewery. Through April 30 at 400 Congregational Church Space Junction info: 322-4332

**THE ART OF NATURE** Works in a variety of media by 12 members of the Burlington-based Nature Art Collective. Through April 27 at 400 Congregational Church Space Junction info: 322-4332

**JAMES YELLOW RAINBOW** "Hollow Visions" Installation at the 400 Congregational Church Space Junction info: 322-4332

**CLARKSON'S** "Futurists at the Future..." Through April 13 at 400 Congregational Church Space Junction info: 322-4332

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**CONVERSATION EVENTS** (discussion) by June Butler and Rachel. Through April 30 at 400 Congregational Church Space Junction info: 322-4332

**SHADE, PAINT AND PRESENT** Art and photo of artists presented by the Burlington Community Art Association. Through April 30 at 400 Congregational Church Space Junction info: 322-4332

**ARTWORK** Installation in the [studio] an artwork of sculpture, painting and printmaking. Through April 30 at 400 Congregational Church Space Junction info: 322-4332



## Members' Show

Expos at art? Well, sort of. Middlebury artist Bruce Mather creates intricate brooches, earrings and pendants out of recycled aluminum. They're part of the Vermont Artists Guild's member show, "Permanent Stripes" which celebrates the state's natural beauty and talented artists. The exhibit features traditional fine arts, such as paintings and sculpture, as well as glassware, pottery and more. Through April 30. Tickets: \$10. Work by Bruce Mather.

**BILLY MILT** "I Push the Line," mixed-media paintings. Through April 30 at Essex Gallery East in Essex. Info: 253-5435.

**LUCIA CARSON & MATTHEW FURNESS** Summer artwork "reborn" scenes of landscapes by the Vermont artists. Through April 22 at Northeast Kingdom Museum, 6000 South Main Street in St. Johnsbury. Info: 828-2238.

**HARRY AND ERIKSON GORDON** "Rocks, Dreams and Landscapes," summer-themed paintings by the Vermont artists. Through April 22 at Bank Newbury Memorial Library in Fairlee. Info: 828-2238.

**PEREY ARON** "Landscapes in Landscape," paintings and drawings inspired by the 19th-century artists and place art in 19th-century of Europe and North America. **ALEXANDER ARNO** "Tide-Turns-Painting," working in the Japanese form artist. Through June 13 at Bank Newbury Memorial Library in Fairlee. Info: 828-2238.

**SOURCE: DAVID OF VERMONT FURNITURE** **MAKERS** An exhibition of two fine furniture makers' collections with a focus on the design of the 19th-century. Through April 22 at Vermont Art Center in St. Johnsbury. Info: 828-2238.

**STEPHEN KIRKICK** "Working class" prints of daily life in the Vermont. Through April 22 at Vermont Art Center in St. Johnsbury. Info: 828-2238. **WILLIAM KIRKICK** "Working class" prints of daily life in the Vermont. Through April 22 at Vermont Art Center in St. Johnsbury. Info: 828-2238. **WILLIAM KIRKICK** "Working class" prints of daily life in the Vermont. Through April 22 at Vermont Art Center in St. Johnsbury. Info: 828-2238.

**ERIC ROYER** "Sovereign Nations," an exhibition of mixed-media artwork incorporating traditional photographs and contemporary photography by the artist. Through April 22 at Vermont Studio Center in Johnson. Info: 828-2238.

#### regional

**ART LAB CONNECTION** Work by artists with special needs who meet weekly for art classes at Art Lab Gallery and Art Center. Through May 22 at Art Lab Gallery in Lebanon. Info: 828-2238.

**COMMUNITY ART CENTER** Work by a group of artists. Through April 22 at Art Lab Gallery in Lebanon. Info: 828-2238.

**DEAN'S FRANKLIN** "In Time and Place," two-dimensional artwork of the Vermont. Through May 22 at Art Lab Gallery in Lebanon. Info: 828-2238.

**PERU, KINGDOM OF THE SUN AND THE MOON** — **IDENTITIES AND CONCEPTS IN THE ANCIENT** **COLUMBIAN AND MODERN** — A collection of new artwork by artists and photographers, many of which have never been shown before. Through June 13 at Vermont Museum of Fine Arts. Info: 828-2238.

**THE HISTORY OF JOHN FORD, THE JUDITH AND JOSEPH BARNER COLLECTION OF JAPANESE PRINTS** Nearly 100 prints featuring two centuries of Japanese print design, including such famous subjects. April 22 through July 22 at Hood Museum, Dartmouth College. Info: 828-2238.

**TOMMY BERNETT: THE ART OF ANTHONY** **BERNETT** "Surrealism, Realism and Imaginative" by the world-renowned artist. Through April 22 at Gallery of the House of the Artist in St. Johnsbury. Info: 828-2238.



## Lydia Littwin

For this show, Lydia Littwin didn't work like your average portraitist — she never looked down. Using a blind contour technique, in which the artist draws without ever glancing at the page, Littwin created quirky portraits with colored pencil, pen and wire. The results reveal the fluidity of intense observation and freedom of hand. Littwin's previously painted portraits will be on view at the Davis Studio Gallery in Burlington through April 30. Featured: "I Kiss My Own Hat."

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# movies

## On the Road ★★

**C**ertain books are for a certain time. *End* after the right moment in one's life, they may not only lose their remembered magic but become parables of themselves. Of no piece of writing is this truer perhaps than Jack Kerouac's 1957 tome to happiness, *On the Road*.

In *On the Road* we get to judge whether *On the Road* makes *(The Motorcycle Diaries)* has dearer justice to the book, I think. "I hope as you age the best" it was in when I first read it made a reasonable laugh have been so captured by the movie as I was by the novel if I'd seen the movie as this impressive age that I did it. And I want it.

The movie says that makes this film level and levelled, the best they're likely to be able to do it. In the adaptation, scripted by James Keene and executive produced by Francis Ford Coppola, is a superb movie: a divine-adaptation moment to cinema.

English actor Sam Riley plays Kerouac's dead end, Sal Paradise, who describes himself as a "young person trying to take off." His trip for the most part by himself around America's after age, Carlo (Alex from *Stripped*), and Neil Cassidy's (Alex from *Stripped*).

Even identity (Kerouac's dead end), while scribbling in a notebook. Considering these three would become the dominant figures of the movement, it's unbelievable how pedestrian their scenes prove, not to mention how through-the-roof the picture's own question is. Could the soundtrack have more songs on it?

Coppola's best trying to get this thing made since 1979 and has commissioned script from countless writers only to take the results and start from scratch. When I had dinner with novelist Russell Banks in 2002, he explained I'd been hired to do an adaptation, which Jack Coppola was not to do. Since we ended up seven years later with the Kerouac film, it's a wonder from a screenplay by James Keene's a guest, and co-screened by Kerouac.

There's the baggage — but doesn't his philosophy of life? "The only people that interest me are the mad ones," he declares in a beautiful scene. "The ones who are mad to live, mad to talk, mad to do anything at the same time, the ones that never give up or a commonplace thing but have, have been like Kerouac across the night."

It's like the most profound personal ad



AUTO NOTES

Betty Leggett crosses the country the means that were not only close to a better frequently return ride on the road later.

ever written. But the real problem is adding to it without losing with the original text, that everybody in the film spends the next two hours saying and doing nothing but commonplace things — thinking, drinking, picking and smoking some more.

Let's be honest. When you take out all the Kerouac-fueled, halfway about the history of everything, how everyone's magic and madness, what you're left with is a book about long drives. Cassidy was legendary for his hair-raising behind the wheel, so much of the movie consists of Kerouac giving an antique Hudson motor-carriage to go around another's house. When people in Kerouac's book may seem to concern something more concrete, but catch those scenes you've got a little mileage on you, and you'll see the book isn't that far behind any slice of fiction.

St. Carlo and Dean — accompanied by

alternating vagabonds Morylan (Kristen Bell) and Camille (Kirsten Dunst) — make appearances in the path of various friends. These help-up guys are seen mostly more in meeting them get-together before on glibly acquaintances who don't happen to be seen and first thing, Vito Montano. In an example, does a dynamic William Fawcett.

— but, aside from some obligatory gay play, the vagabond's shown as simple and innocuous in beauty in Gerdin's.

Unless you've got a grandma who burns, burns, burns like Kerouac's family across the night, in which case beauty at Gerdin's. But the movie here is left. The movie seems, disoriented, dead end, unfortunately, after some treatment seems only to underscore that fact. Take my advice if you hope to hold on to a shred of your youthful freedom for the book stay as far as possible from the film.

BECK KIDMAN

## REVIEWS

## The Host ★★

**T**wenty-seven author Stephen Meyer and director Andrew A. Kosove are a surprisingly good match. Their film doesn't ever stop, yet both are fascinated with perfecting human beings in a degree that's plain creepy. Much like *Twilight*, about a future society where the elites are genetically engineered, and take me this question, glowing people don't have a leg in common with Meyer's vampire.

So it's not surprising that *The Host* based on Meyer's one adult novel, starts with the premise that "You would like never been more perfect." Novel's film adaptation has as one kind of perfection. It's perfectly right. In addition, it's both rich and beautiful, with decent music complementing the scene's characters, but its marrow is an emotional campy end.

Humanity became perfect, we're informed because the body matchers involved. And they're not. Extraterrestrial parasites who call themselves "wolves" send our minds, give us glowy eyes and invade our species in their hand, put them away.

Problems is, these could be so kind they don't deserve romantic love — they're just dead in Meyer's world. When our alien progenitor, known as Warden, takes over the body of a rebellious young woman named

Melanie Kruger (Livie Ullmann), she finds the host's emotions (including previously-washed memories of her boyfriend, Olan from *Love's Journey*, still alive and looking. Driven by Melanie's will, Warden's arm off across the desert to reconnect with a cell of surviving humans who's a real outpost of sorts (Dane Kruger) passes his with Livie's last-minute scene.

The story's focus is Warden's conflict with his inner human, a theme that's science-fiction great such as *Blade Runner*. Meyer might have gone and reassured. In Meyer's hands it's more of a drive out high school love triangle (or quadrangle) as Melanie and her alien mistress battle over his body's right to choose one of the human kinds as alive.

In a minute that's kind to the film version — or, to my hope of taking it seriously — Meyer has preserved a good chunk of the dialogue between Warden and Melanie, whose internal war is denoted by an elaborate effect. What sort of world on the page exists and hence on the screen, as even an actress of Kruger's caliber can't make those self-idea anything but obvious.

Let's put on Meyer's *Twilight*ers. The playful human comes off as a host, shoving things like "Keep his hands off me!" whenever our general host goes prying into attempts to get some love. It's not easy



THU & CROWD  
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KIDMAN'S THE THE

being an obedient body snatcher.

Novel should have kept this subtle squabbling in a moment and let Kruger display the conflict on her face, there's something undeniably reassuring about her half-human state. But he endures the love even wholeheartedly.

In some ways, Meyer's alien suggests, suddenly preparing to be a human, whose nobody else or status is allowing us will do so. But the advantage the potentially theory — and interesting — conflict between human perfection and human pro-

blem by making Kruger's villain a stranded, non-specific leader.

By the end we're supposed to believe Warden has learned as companion since when the irrepressible power of the human spirit, per Meyer's novel is represented here by a bunch of pretty young women being grateful. (William Hall's also up to the mix at a point. Will Old told.) Maybe one more the alien will have better than to locate a place where everybody else has they're all in high school.

MARCO HARRISON





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1000 Main St. 1000

Wednesday 3—Thursday 4  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30

Friday 5—Saturday 6  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30

## BLUJAY CINEMA 4

at 100 Main St. 1000  
1000 Main St. 1000

Wednesday 3—Thursday 4  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30

Friday 5—Saturday 6  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30

## CAPITOL SHOWPLACE

at 100 Main St. 1000  
1000 Main St. 1000

Wednesday 3—Thursday 4  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30

## ADMISSION \$13

at 100 Main St. 1000  
1000 Main St. 1000

## FLYNN TX

at 100 Main St. 1000  
1000 Main St. 1000

at 100 Main St. 1000  
1000 Main St. 1000

at 100 Main St. 1000  
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at 100 Main St. 1000  
1000 Main St. 1000

at 100 Main St. 1000  
1000 Main St. 1000

at 100 Main St. 1000  
1000 Main St. 1000

## ESSEX CINEMAS & T-Rex Theatre

at 100 Main St. 1000  
1000 Main St. 1000

Wednesday 3—Thursday 4  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30

## HERBIE'S ROXY CINEMA

at 100 Main St. 1000  
1000 Main St. 1000

Wednesday 3—Thursday 4  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30

## MAJESTIC 10

at 100 Main St. 1000  
1000 Main St. 1000

Wednesday 3—Thursday 4  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30

## PALACE 8 CINEMAS

at 100 Main St. 1000  
1000 Main St. 1000

Wednesday 3—Thursday 4  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30

## RAY'S 5—Thursday 6

at 100 Main St. 1000  
1000 Main St. 1000

at 100 Main St. 1000  
1000 Main St. 1000

at 100 Main St. 1000  
1000 Main St. 1000

at 100 Main St. 1000  
1000 Main St. 1000

## MARQUEE THEATRE

at 100 Main St. 1000  
1000 Main St. 1000

Wednesday 3—Thursday 4  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30

## NEWLINE CINEMA

at 100 Main St. 1000  
1000 Main St. 1000

Wednesday 3—Thursday 4  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30

## PARAMOUNT TWIN CINEMA

at 100 Main St. 1000  
1000 Main St. 1000

Wednesday 3—Thursday 4  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30

## THE SAVOY THEATRE

at 100 Main St. 1000  
1000 Main St. 1000

Wednesday 3—Thursday 4  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30

## WELSH THEATRE

at 100 Main St. 1000  
1000 Main St. 1000

at 100 Main St. 1000  
1000 Main St. 1000

at 100 Main St. 1000  
1000 Main St. 1000

at 100 Main St. 1000  
1000 Main St. 1000



Admission

## STOWE CINEMA 8 PLEX

at 100 Main St. 1000  
1000 Main St. 1000

Wednesday 3—Thursday 4  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30

## SUNSET DRIVE-IN THEATRE

at 100 Main St. 1000  
1000 Main St. 1000

Wednesday 3—Thursday 4  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30

## THE SAVOY THEATRE

at 100 Main St. 1000  
1000 Main St. 1000

Wednesday 3—Thursday 4  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30

## WELSH THEATRE

at 100 Main St. 1000  
1000 Main St. 1000

at 100 Main St. 1000  
1000 Main St. 1000

at 100 Main St. 1000  
1000 Main St. 1000

at 100 Main St. 1000  
1000 Main St. 1000

## STOWE CINEMA 8 PLEX

at 100 Main St. 1000  
1000 Main St. 1000

Wednesday 3—Thursday 4  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30

## SUNSET DRIVE-IN THEATRE

at 100 Main St. 1000  
1000 Main St. 1000

Wednesday 3—Thursday 4  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30

## THE SAVOY THEATRE

at 100 Main St. 1000  
1000 Main St. 1000

Wednesday 3—Thursday 4  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30  
The Grunge 17 & 1  
Joe Katsalidis 4:30  
10:00 12:30

## WELSH THEATRE

at 100 Main St. 1000  
1000 Main St. 1000

at 100 Main St. 1000  
1000 Main St. 1000

at 100 Main St. 1000  
1000 Main St. 1000

at 100 Main St. 1000  
1000 Main St. 1000

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REVISIONS

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# REDESIGN YOUR WEEKEND

SEVEN DAYS

reView

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### Curses, Foiled Again

Police investigating a rape-kidnapping in China's Hunan Province suspect a suspect who covered his head with a newspaper basket to shield his face from surveillance cameras. Police identified him anyway because the basket was transparent, allowing them to make out his face. (Chicago's *Daily Mail*)

Dave Zeimner was flying out of home in LaGrange, Ill., when he noticed a truck in his driveway. He flew lower for a closer look and saw a man attach Zeimner's trailer to the truck and then drive away. He followed the truck and notified authorities, who arrested Gary Meiers, 55. (Fort Meyers' *The News-Press*)

### Fourth-Amendment Follies

The New York Police Department is getting a high-tech scanner capable of detecting concealed weapons by reading terahertz, the natural energy emitted by people and inanimate objects. "If something is obstructing the flow of that radiation, for example a weapon, the device will highlight that object," Police Commissioner Raymond Kelly said, adding that the device is portable and small enough to be placed in a police vehicle or in a street corner where gunfire has occurred. (The New York Civil Liberties Union issued concerns about "virtual gun-downs," and some security experts worried that

false readings could lead to unjustified stops. (New York's *Daily News*)

When Virginia resident Aaron Tobey declined screening by advanced imaging technology X-ray machines—so-called nude body scanners—at the bus-station Transportation Airport, airport cops got a go-ahead to arrest him, but he refused to let them to display a protest of airport security measures written in marker on his chest. "Amendment 4: The right of the people to be secure against unreasonable searches and seizures shall not be violated." Claiming the Transportation Security Administration then illegally handcuffed and interrogated him for 90 minutes before he was charged with disorderly conduct, he sued the TSA in federal court. He lost, but the 4th U.S. Circuit Court of Appeals reversed the decision. (Wired)

### Victory of Sorts

South Africa announced it might abolish life-longing because of a shortage of wardens to carry out executions. If so, it will switch to firing squads. (African Outlook)

### Tree Thuggers

When retired big-league ballplayer John Olerud moved into his new 12-room, 6600-square-foot hillside house in Clyde Hill, Wash., he asked the city Board of Adjustment to order his

neighbor to cut down two mature, 50-foot trees that partially block Olerud's view of Lake Washington, the Seattle skyline and the Olympic Mountains, and lower the house's eaves to 10 feet by \$250,000. Even though the trees were there when Olerud built the house, the board backed Olerud's request and ordered neighbor Bruce Baker to remove the trees. At the first of two city hearings, Olerud declared that Baker, a Presbyterian minister, should let Olerud have the same commanding view that Baker enjoys because of Baker's association to leave your neighbor. (Seattle Times)

### Tomorrow Lands

The relocation of Israeli Obama has prompted many right-wing Americans to plan a retreat from the world to proposed liberal-free enclaves.

New-media entrepreneur Glenn Beck announced plans to build Independence USA, a \$2 billion, self-sufficient, libertarian city-state theme park that would celebrate "the rebirth of our nation through its own principles." Beck said he was inspired by Walt Disney's original plan for a 32,000-visitor Epic Center.

Infidel colonel Peter Wild pledged \$1.25 million to the Seaside High Institute, which plans to establish self-governing, libertarian-minded enclaves

on giant mobile platforms floating in international waters. Each 12,000-ton platform would house 300 residents.

"Marxists, Socialists, Liberals and Establishment hypocrites will likely find that life in our community is incompatible with their existing ideology and preferred lifestyle," promises the website of the Citadel, a walled community of up to 7000 residents centered on a firearms facility being proposed for northern Idaho. Its website boasts the fortress-like city will feature "no recycling police" and require all residents to "volunteer one AR15 variant in 3 hours NATO, at least 5 magazines and 1000 rounds of ammunition." Prospective residents must also pledge to "carry a loaded handgun whenever visiting the Citadel Town Center."

Organizers and Independence and the Citadel will welcome visitors "like Colonial Williamsburg," according to Larry Marshall, executive director of the Center for Right-Wing Studies at the University of California at Berkeley. "These communities seem like a cross between the Liberty Bell Museum village and the Creation Museum in Kentucky." (The Washington Times)

BLISS BY HARRY ELISS



TED RALL



# RED MEAT

misleap humor extrusion

from the secret files of  
MAX CANNON



# THIS MODERN WORLD

by TOM TOMORROW



# FUNGUS

A COMIC STRIP BY  
JAMES KOCHALKA  
(CURRENTLY UNABLE TO REMEMBER)

@2m3



TO BE CONTINUED ...



## Aries

(March 21-April 19)

"Art cannot be modern," said Austrian painter Egon Schiele. "Art is primordially eternal." I love that idea. Not all of the artists called "art" fit that scrupulous definition, of course. Katy Perry's music and the film *Weeki Ti Baki* may have some entertainment value, but they're not procedurally eternal. Ifring this up, Aries, because I think you have entered a particularly wild and timeless phase of your own development. Whether or not you are literally an artist, you have a mandate to create your life story as a possibly eternal work of art.

**Taurus** (April 20-May 20) "All my best ideas come from being in anger," said pioneer filmmaker John Cassavetes. "Don't know it." I hope that instinctively cheers you up, Taurus. As hard as it may be for you to imagine, you are on the verge of a breakthrough. As you sort the chaotic flow and maelstrom-the-confusing huddle you are feeling, the perfect conditions for an outburst of creativity. Rejoice in the blessing of not knowing!

**GEMINI** (May 21-June 20) Start as a hind wheel that comes from a familiar, well-meaning "be good" and "be nice" personality. I know a lot of people who are either not at good, but few are both. The good ones tend to be overly polite, and the bad ones don't put a penny's priority on being nice. So here's your

assignment, Gemini, to be good and real to have compassionate intentions even as you conduct yourself with a high degree of authenticity. To be like a compass everywhere you go while at the same time being honest and clear and deep. According to my reading, the astrologer among you has the power to put off the steamroller Aries.

**CANCER** (June 21-July 22) Let's take a look back at the first three months of 2013. How have you been doing? If you reading the astrological markers accurately, you have achieved a portion of the psychic work that not accounted in you during the past six years. You have partially redeemed the shadow side of your nature and you have to some degree redeemed the most immature part. There's also the matter of your heart. You have managed some healing of around that had festered there for a long time. So here's my question for you: Is it possible for you to do more of this good work the targeted date for completion is your birthday.

**LED** (July 23-Aug. 22) Noted Charles Darwin formulated the theory of evolution which has been one of history's most influential hypotheses. A crucial event in his early development as a scientist was a five-year boat trip he took around the world when he was in his twenties. Through the contacts along the way, many of his unique ideas. The voyage he did established his reputation as a noteworthy author. And you before his journey his father tried to talk him out of embarking, calling it a "wild scheme" and a useless undertaking. "Did your parents or other adults ever have a same response to one of your infant projects?" If so, now would be a good time to heal the wound caused by their opposition.

**VIRGO** (Aug. 23-Sept. 22) I've got three sets of affirmations for you, Virgo. Say them out loud and see if they might work for you. I would encourage in fascinating experiences that feed my curiosity but I will not be obstructed with guilt. I will continue to do my thing. I will be committed to love. I will open my eyes and heart, but I will not be intimidated with misleading conclusions that jiggle my fear. "I will give myself love to

learning opportunities that offer me value also lessons I can use to improve my life, but I will be skeptical toward rough edged costs that ask for more from me than they offer as return."

**LIBRA** (Sept. 23-Oct. 22) "Take of known clarity" is a term that explores use to identify places on the Earth that are hard — and interesting — to get to. On each continent, its usually the most difficult to find spot, sparsely farthest from the coastline. For instance, there's a pole of inaccessibility near the frozen center of Antarctica. Its elevation is over 12,000 feet and it has the planets coldest average temperatures. As for the oceanic pole of inaccessibility, it's an area in the South Pacific that's nearly remote from land. By my reckoning, when you would benefit from identifying what your own personal version of this point is, whether it's literal or metaphorical, I think it's also a great time to transform your relationship with it.

**SCORPIO** (Oct. 23-Nov. 22) Every April the ancient Romans celebrated a festival known as Robigalia. Among the rites they performed were ceremonies to atone for the god of rust and rot. I suggest you consider reviving that old practice. Scoping in that spot, sparsely far from spending a few days waiting out against incursion, not, you could start by scrubbing away all the clutter, stress and junk from your home, car and wardrobe. Next, make a similar effort on a metaphorical level. Some the mood, pick up your out of your psyche.

**SAGITTARIUS** (Nov. 23-Dec. 22) "We know that place between sleep and awake, the place where you can't remember dreaming." That's where I'll always love you. That's where I'll be waiting. "Tallulah" says that beautiful French girl, Marlene Dietrich. Sometime soon, I think you should whisper words like these to a person or animal you love. It's time for you to be as romantic and lyrical as possible. You need to believe and affirm the soundness that comes from expressing "foreverness" intentions. For even better results, add that sweetest French poet, Paul Valéry. "I am what is echoing, my serenity in you." And try this beauty from Walt Whitman: "We were together

Forever the rest."

**CAPRICORN** (Dec. 23-Jan. 19) Reunited with your 1980-81 birth chart, an astrological reading with the California wilderness. He studied it as a scientist, and he worshiped it as a mystical device. During the course of his communication with the places and people of the Sierra Nevada mountains, he came close to seeing them as living entities that evolved over time. He called them "Stairways into the sky." "We do mountains, so do all things!" With Mar in your inspiration, I invite you to identify the very physical currents and tides that have flowed for years through your own life. Capricorn 1981 gives me to deepen your understanding and appreciation of the big, slow moving spirits that have brought you somewhere you are today.

**AQUARIUS** (Jan. 20-Feb. 18) American actor William Holden won a Nobel Prize for literature. An indication that his had abundant talent. The prize he wrote was often experimental, cerebral and complex. He was once asked what he would say to readers who found it difficult to grasp his meaning. "Even after reading it two or three times." I hope, read it a few times. "My answer to you, Aquarius, is similar. I don't build with a chain-linking event or situation that does your understanding, look looking to understand. It even past the point where you would normally quit. There will be rewards. Ignorance

**PISCES** (Feb. 19-March 20) Dear Bob, just consulted an astrologer, and he said me that my planets are very weak because they're in the wrong houses and have bad aspects. Please tell me what this means. Am I cursed? Is there any way to remedy my afflictions? —Renee Pines, Dear Prince. Whatever told you that was a self-empowering accolade. No, you shouldn't heed him. There's no such thing as such planets being weak or being in the wrong houses or having bad aspects. There may be challenges, but there are also opportunities. Luckily the timing events will be on your side. Be your presence to be an influence of light, wisdom and compassion. Honor him like him. So here your power to define your own fate from anyone who has coerced from you.

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## WOMEN *looking*

**BEACH ME** Student looking for the coolest teacher and graduate in the world. Would love to be dominated but also very willing to be taught by only *one*. *Beachme@vt.edu* 275 33 13

**SEEKING SERIOUS SOCIAL SATISFACTION** I'm a 30-year-old artist, writer, and musician. I am not looking for a flake or a flakehead. I just want to have sex enough to fill that requirement from both sides. I'm serious. *Beachme@vt.edu* 275 33 13

**OCUPANTLY BEING DISGUISED... ON HAITI**

Hi my other women or female couple interested in casual opportunity please contact me however I'm not looking for a relationship with none of my sexuality. I don't care only do it much. I like trying new things and can be taught. I'm looking for a female who will offer to be a teacher. *Beachme@vt.edu* 275 33 13

**BECK OFF!** Command and control with looking to teach another woman. Truly enjoy watching. *Beachme@vt.edu* 275 33 13

**WHAT IS YOUR LAME WORK?** If you're in need of domination from an active woman email me. Please have a vision. *Beachme@vt.edu* 275 33 13

**DISASTROUS. LOOKING FOR NEW ADVENTURE**

I am looking to have a more hands-on experience with a female. I am looking for a female who is completely open and willing to be taught by a young girl or someone else. *Beachme@vt.edu* 275 33 13

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**EXPERIMENTAL FUN** 30+ is a nice idea for me. I am looking for an experience to meet regular students and a teacher who will teach me the best and the best. I am looking for a female who is willing to have fun and be taught by a young girl or someone else. *Beachme@vt.edu* 275 33 13

**SEEKING VERY GOOD FOR CAMPING** I am looking for a female who is willing to have fun and be taught by a young girl or someone else. I am looking for a female who is willing to have fun and be taught by a young girl or someone else. *Beachme@vt.edu* 275 33 13

**COUPLE FOR PREGNANT COUGES DESIRES** I am looking for a female who is willing to have fun and be taught by a young girl or someone else. I am looking for a female who is willing to have fun and be taught by a young girl or someone else. *Beachme@vt.edu* 275 33 13

**COUGES FOR PREGNANT COUGES DESIRES** I am looking for a female who is willing to have fun and be taught by a young girl or someone else. I am looking for a female who is willing to have fun and be taught by a young girl or someone else. *Beachme@vt.edu* 275 33 13

**SEXUAL FREEDOM WITH LADY-CO PARTY** My friends are looking for a female who is willing to have fun and be taught by a young girl or someone else. I am looking for a female who is willing to have fun and be taught by a young girl or someone else. *Beachme@vt.edu* 275 33 13

**WANT TO BE TAUGHT BY YOUR MAESTRO?** I am a female who is willing to have fun and be taught by a young girl or someone else. I am looking for a female who is willing to have fun and be taught by a young girl or someone else. *Beachme@vt.edu* 275 33 13

**MALESLY DISGUISED** I am looking for a female who is willing to have fun and be taught by a young girl or someone else. I am looking for a female who is willing to have fun and be taught by a young girl or someone else. *Beachme@vt.edu* 275 33 13

**SOFT & SEXY BODIES** I am looking for a female who is willing to have fun and be taught by a young girl or someone else. I am looking for a female who is willing to have fun and be taught by a young girl or someone else. *Beachme@vt.edu* 275 33 13

## MEN *looking*

**HOT ON THE GO** I am looking for a female who is willing to have fun and be taught by a young girl or someone else. I am looking for a female who is willing to have fun and be taught by a young girl or someone else. *Beachme@vt.edu* 275 33 13

**COUGES FOR PREGNANT COUGES DESIRES** I am looking for a female who is willing to have fun and be taught by a young girl or someone else. I am looking for a female who is willing to have fun and be taught by a young girl or someone else. *Beachme@vt.edu* 275 33 13

**PURSUING SEXUAL EXPERIENCE** I am looking for a female who is willing to have fun and be taught by a young girl or someone else. I am looking for a female who is willing to have fun and be taught by a young girl or someone else. *Beachme@vt.edu* 275 33 13

**WANT TO BE TAUGHT BY YOUR MAESTRO?** I am looking for a female who is willing to have fun and be taught by a young girl or someone else. I am looking for a female who is willing to have fun and be taught by a young girl or someone else. *Beachme@vt.edu* 275 33 13

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**COUGES FOR PREGNANT COUGES DESIRES** I am looking for a female who is willing to have fun and be taught by a young girl or someone else. I am looking for a female who is willing to have fun and be taught by a young girl or someone else. *Beachme@vt.edu* 275 33 13

**GET YOUR WANTS AHEAD** I am a 30-year-old male who is looking for a female who is willing to have fun and be taught by a young girl or someone else. I am looking for a female who is willing to have fun and be taught by a young girl or someone else. *Beachme@vt.edu* 275 33 13

**COUGES FOR PREGNANT COUGES DESIRES** I am looking for a female who is willing to have fun and be taught by a young girl or someone else. I am looking for a female who is willing to have fun and be taught by a young girl or someone else. *Beachme@vt.edu* 275 33 13

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## HOMES *looking*

**HOMES FOR PREGNANT COUGES DESIRES** I am looking for a female who is willing to have fun and be taught by a young girl or someone else. I am looking for a female who is willing to have fun and be taught by a young girl or someone else. *Beachme@vt.edu* 275 33 13

**COUGES FOR PREGNANT COUGES DESIRES** I am looking for a female who is willing to have fun and be taught by a young girl or someone else. I am looking for a female who is willing to have fun and be taught by a young girl or someone else. *Beachme@vt.edu* 275 33 13

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## Your guide to live and lust... mistress maeve



### Dear Mistress

The way I'm seeing both of them is that he had a sexually transmitted infection in the past. I volunteer at his camp's health center — handling all condoms and making sure my fellow students know the facts about STDs — so I'm a little embarrassed to admit that I feel apprehensive to have sex with him. I'm turned off that he was irresponsible enough to contract something. How do I express my discomfort to him without seeming like a total jerk, and how do I know if it's safe to have sex with him? I mean, I know the facts, but it really comes down to trust, right?

Signed,

Clean and Simple

### Dear Clean and Simple

Given to him for being up front with you about his sexual health — any person worth anything is forthcoming. He likely felt comfortable telling you because he sees all the safe-sex work you do on campus. Your guy is not a flake because he had an STD so if you like this guy, it's time to practice what you've been preaching to your fellow students.

Before you hit the sheets with anyone new, it's a good idea for both partners to swing by campus health services to see a doctor and get tested for STDs. As far as what to say to him go for honesty but with kindness. Thank him for being up front and honest with you about his sexual health, and let him know that it's really good you're thinking about how important it is to be safe and healthy. Ask him to follow your lead in making an appointment for a full checkup before getting intimate. If he's evasive and worthy of having sex with you — and it sounds like he is — he'll have no problem waiting a little longer for the results to come in.

And remember: just because you're both clean doesn't mean you shouldn't continue to practice safe sex and use condoms at all times while both of you pledge to be monogamous.

Safely,

MM

### Need advice?

Email me at [mistress@sevendaysvt.com](mailto:mistress@sevendaysvt.com) or if you prefer, ask me in my blog at [sevendaysvt.com/blogs](http://sevendaysvt.com/blogs)



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# PREP

INGREDIENTS TO  
SIMPLIFY YOUR LIFE

One busy afternoon, I was shopping for dinner, and wanted to make this recipe. Then I wondered, "Hey, do I have time to roast beets and caramelize onions? NO WAY!" That's when PREP came to me: basic ingredients that take a lot of time to make... unless you let us do it! Perfectly prepared grains, caramelized onions and roasted garlic. Dressings and marinades. Perfectly cooked tofu, roasted squash and beets. An assortment of nicely done beans. Diced, chopped, minced and pureed stuff... major time savers! Find them in the cooler case in our café!

— Katy Lesser, Healthy Living  
Founder and Co-Owner

## Roasted Beet & Wheatberry Salad with Spinach and Caramelized Onions

- 2 cups PREP roasted beets, diced
- 1 cup PREP wheatberries or farro
- 1 cup PREP caramelized onions
- ½ cup fresh spinach, cut into ribbons

Whisk the dressing ingredients together. Toss with remaining ingredients. Sprinkle the crumbled cheese on top and serve. That was easy!

### FOR THE DRESSING

- 3 Tbsp rice vinegar
- 2 Tbsp Dijon mustard
- 1 Tbsp honey
- ½ tsp salt
- 2 Tbsp olive oil
- 2 oz crumbled feta or goat cheese

